FRIDAY the 13th

The Ninth Live of Jason Voorhees

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Final

FADE IN:

1 EXT. CRYSTAL LAKE - DUSK 1

We're rapidly moving across the water, skimming, towards the dark woods on the far shore.

DISSOLVE TO:

2 EXT. BACK ROAD/INT. TOYOTA CELICA - DUSK 2

ELIZABETH MARCUS drives her Toyota Celica along this heavily wooded road. She's a young woman, innocent looking, sweet and pretty.

The light is fading. Shadows begin to overtake the land.

She is obviously someplace remote. A sign caught briefly in her headlights says, "CRYSTAL LAKE - 4 MILES". Elizabeth swings the car around a barely seen curve in the road. She pulls up...

3 EXT. DESERTED CABIN - DUSK 3

Elizabeth parks the Toyota. She gets out, takes a look at the cabin.

A "FOR RENT" sign hangs, tacked to the porch at an angle. The place looks dark, dirty, uninviting.

She moves to her rear door, opens it and bends in to get her over-night bag. Behind her, the darkness gapes with the ominous threat of violence.

She comes back out of the car and moves to the cabin. A porch swing, rotted and unusable, BANGS METHODICALLY against the old wood of the house. Elizabeth fumbles for the keys and drops them.

As she bends down to pick them off, the "FOR RENT" sign snaps its chain and swings down, missing her neck by inches.

Startled, she rips the sign off and tosses it onto the porch with a LOUD BANG.

4 INT. DESERTED CABIN - LIVING ROOM - DUSK 4

Elizabeth enters. The place is damp and dank. A layer of moldy dust has gathered. Shadows obscure the corners of the room.

Elizabeth puts down her bag and gropes along the wall for a switch. She finds one. Flips it. The light turns on for a few brief moments...then sputters and goes out.

ELIZABETH
Shit...

She turns and goes back outside.

5 **EXT. DESERTED CABIN - DUSK** 5

Elizabeth walks slowly around the cabin, towards a decrepit old woodshed at the edge of a dark, unfriendly woods. She slowly opens the door...a mossy ladder rests against the far wall.

Elizabeth enters and walks towards the ladder. Suddenly, the woodshed door BANGS CLOSED. Elizabeth SHRIEKS then, scrabbling at the door, flings it open and rushes outside with the ladder.

There is a RUSTLE off among the trees. She hesitates again. Footsteps on dry leaves? Just a gust of wind off the lake?

With a last look over her shoulder, she drags the ladder back towards the cabin and enters.

6 **INT. DESERTED CABIN - LIVING ROOM - NIGHT** 6

Elizabeth comes back in with the ladder. She picks up her bag, removes a four pack of bulbs and, climbing on the ladder, replaces the bulb in the living room. The light comes on...but it's scant illumination against the dark night.

Suddenly, her foot slips on the slimy step of the ladder and she drops the old bulb, which SHATTERS LOUDLY on the floor.

Grimacing, Elizabeth climbs down the ladder and quickly sweeps up the broken glass. Having done that, she shuts the front door all the way, then puts her bag on the bed and opens it. She takes out a few pairs of jeans and some shirts and moves to the standing wardrobe.

We know that she will open the doors of that wardrobe and come face to face with her death.

She opens the wardrobe.

Nothing...just a moth.

She puts her clothes away. The sound of a branch SCRAPING against the side of the cabin adds to the tension. Now she turns...

...there is no one waiting there in the doorway.

Elizabeth yawns, stretches and walks up the stairwell to the second floor landing, which leads into a pitch black hallway.

7 **INT. DESERTED CABIN - BATHROOM - NIGHT** 7

She moves down the hallway, then enters the bathroom and turns on this light. Crossing to the bathtub, she bends down and turns on the hot water. It comes spitting out, brackish and brown at first, then finally clear.

She stays, bent over the tub, letting the dirty water run down the drain. Then she puts the plug in, filling the tub for a bath. As it fills, she undresses down to her T-shirt and underwear.

She looks over to discover that the medicine cabinet door is open. She crosses to it and closes it.

This has got to be the one. She will close that door and there, reflected in the mirror will be...

...nothing, just the dim illumination of the bathroom light.

She bends down to test the temperature of the tub water. It's good.

She removes her underwear and t-shirt, then puts one foot in the water, testing it, then eases into the comforting warmth.

The light in the bathroom sputters and then burns out.

Elizabeth SIGHS, resigned, then continues climbing into the tub when -- WHAM!

8 **INT. DESERTED CABIN - LIVING ROOM - NIGHT** 8

The front door blows open, banging into the wall.

9 **INT. DESERTED CABIN - BATHROOM - NIGHT** 9

Elizabeth turns, startled. She grabs her towel (brushing by her makeup bag) and, wrapping the towel around her, walks slowly down the dark hallway onto the landing.

From downstairs, she HEARS A NOISE.

10 **INT. CABIN - NIGHT** 10

Bending precariously far out over the landing, she looks down onto the first floor.

HER POV

Nothing but the stirring of leaves, blowing into the cabin through the open doorway.

ON ELIZABETH

as a cool breeze from the doorway makes her shiver. Slowly, she moves towards the stairs when we HEAR THAT SOUND AGAIN from downstairs. What the hell is it? Once again she leans far out over the landing.

HER POV

Still nothing. Leaves. The WHINE OF THE WIND.

ON ELIZABETH

looking -- something must have made that noise. Then, suddenly, from the perfect darkness behind her, JASON VORHEES steps out, hockey mask in place, machete sharp and ready.

Elizabeth stands back up, OBSCURING JASON FROM VIEW.

CLOSE ON ELIZABETH

feeling that something is definitely not right...in fact, something is really, <u>really</u> wrong. With a panicked expression, she turns around to look behind her.

HER POV

Nothing. Darkness. Jason is gone.

ON ELIZABETH

Relaxing -- everything's okay. She turns towards the stairs and <u>right into Jason</u>, who raises his machete high.

With a SCREAM, she leaps backwards as Jason swings, flying through the rotted wood of the railing and crashing down onto the first floor.

ON JASON

yanking his machete from the wooden bolster on the railing.

ON ELIZABETH

looking down at her towel. It's sliced through -- a thin line of blood crossing her stomach in a diagonal. She runs.

11 **EXT. DESERTED CABIN - NIGHT** 11

Elizabeth leaps from the porch, over an overrun flowerbed, onto the hood of her car. She quickly looks behind her.

HER POV

to see Jason striding through the front door of the cabin, coming for her.

ON ELIZABETH

as she skids all the way across the hood of the car onto the far side, then runs through the trees and brush in front of the house -- her feet bare, her eyes panicked. The branches seem to claw at her, tearing, scratching...

JASON'S POV

quickly gaining. God, he moves fast! Elizabeth turns, sees us and SCREAMS.

ON ELIZABETH

turning back to face forward when -- WHACK! She's clipped by a tree and knocked to the ground. She scrambles up and looks around.

HER POV

Jason is nowhere to be seen.

Elizabeth moves slowly now, turning around, her breathing quick and panicked. Where is he?! Is he toying with her?! She turns and Jason leaps in front of her, machete raised.

Suddenly, Elizabeth reaches into the cleavage at the front of her towel and pulls out a small pistol.

ELIZABETH
Eat me, you bastard!

She fires one shot directly into Jason's forehead, knocking him back a step, then turns and bolts towards

12 **EXT. CLEARING IN WOODS - NIGHT** 12

She runs into this clearing then turns to see Jason rapidly coming after her, striding out into the open, raising his machete, ready to deliver the lethal blow when, suddenly,

INTENSE BRIGHT LIGHTS SNAP ON AROUND THE CLEARING

stunning Jason for a moment. The girl disappears into the treeline as

THE DEAFENING ROAR OF GUNFIRE

cracks out from the darkness. There are FBI AGENTS hidden behind every tree, bush and rock...and now, they are all firing on Jason at once.

Jason jerks as the bullets tear into his body.

Then there is a moment...the FBI agents watching...waiting for Jason to fall.

But he doesn't fall. He stands there. His head turning slowly, searching the darkness for his next kill. Suddenly, from out of the darkness we hear:

FBI AGENT ABERNATHY
Incoming!

We hear a muffled SHOOMP! sound, then a familiar WHISTLING as a mortar shell descends on Jason in the middle of the clearing.

The grenade lands right at Jason's feet.

An anxious beat...then...

THE MORTAR EXPLODES!

We watch as Jason is blown, irrevocably, limb from limb.

ON VARIOUS CHUNKS OF JASON

spinning slowly in the air in SLO-MO. An arm, something unrecognizable, his head still in the hockey mask, then, finally

ON JASON'S BLACK HEART

spinning through the air to finally land, with a WET PLOP, on the field. It beats once, then once more...then stops.

A moment of silence...then the rest of the FBI agents emerge from their hiding places. There is an eerie, after-the-battle silence to the scene. Jason's crimes have been so heinous that even in death, proximity to his mangled remains seems to render a somber atmosphere.

AGENT ABERNATHY makes his way through his quiet, somehow stunned men, and over to Elizabeth. He is clearly the man in charge -- his suit alone says that and his demeanor backs it up.

Elizabeth stands and faces him. It is a strange tableau...the bright lights, the smoke in the air, the nearly naked woman facing the man in a suit.

Agent Abernathy offers his hand.

AGENT ABERNATHY
Good job, Agent Marcus.

ELIZABETH
(shaking his hand)
Thank you, sir.

A T.V. Camera is thrust into Abernathy's face. The MEDIA has apparently caught wind of this event. REPORTERS scream for "Agent Abernathy...your comments..." "What was your first thought when..." Abernathy smiles and puts on his best "media" face.

ABERNATHY
Ladies and Gentlemen, please... please...

The CROWD QUIETS.

ABERNATHY (CONT'D)
It is my pleasure to announce that Jason Vorhees is finally and irrevocably...dead.

ANGLE ON A LONE MAN

sitting some distance away on the rise of a hill. His weathered face shows a healthy contempt for this somewhat premature celebration. He plugs a twisty, homegrown cigar into the corner of his mouth, lights a match off the beard stubble on his chin, then fires up the cigar -- a glowing coal in the darkness. His hawk's eyes stare at something with ferocious intent...

ON JASON'S HEART

Laying on the ground in the clearing, not beating...but intact.

MATCH CUT TO:

13 **INT. HALLWAY OUTSIDE MORGUE NIGHT** 13

Where we see the heart on a rolling metal surgical table.

PULL BACK TO REVEAL

A CORONER, a big man in his 30's, as he rolls the cart up to a security checkpoint manned by TWO FBI AGENTS. The Coroner hands his I.D. to FBI Agent 1, then lifts his arms as FBI Agent 2 pats him down.

FBI AGENT 1
Okay, sir.

The two sliding doors in front of the Coroner slide open and he wheels the metal surgical cart inside, the doors closing behind him.

14 **INT. FBI MORGUE - DAY** 14

The Coroner is in the middle of his autopsy. He talks into a microphone as he works, taking the dismembered parts of Jason from a body bag.

CORONER
We have a large male Caucasian...
age unknown...

He begins inspecting various organs, weighs them, takes samples. He works methodically, making verbal notes as he works.

CORONER
No indication of cirrhosis.

ON JASON'S VILE, BLACK HEART

as the coroner inspects it.

CORONER
The heart is nearly twice the size of a normal heart. Malformed...

He's about to lift the heart when...the heart beats!

The coroner stops. He didn't see that.

CORONER
(trying to keep his composure)
It appears to be filled with a black, viscous fluid...frankly, I don't know what the hell it is. It's not blood.

The heart beats again!

The coroner stares, shocked, transfixed.

The heart undulates now as it beats...it is a hypnotic, throbbing pulse. Something that has to be stared at. Something that awakens deep, impossible cravings.

It draws the coroner towards it, his eyes glassy, transfixed by what he sees.

It beats faster, undulating, a gaping, kneading maw...

The coroner stares, then reaches down and takes the now furiously beating heart in his hands.

He looks at it for a frighteningly long beat. He brings it closer to his face. He would appear to be studying it...trying to understand what in God's name this thing is...

And then he suddenly smiles, raises the monstrous organ to his lips...

...and eats the heart of Jason Vorhees!

When he finishes the heart, he stands for a moment... not moving. Then, suddenly, his throat bulges and he begins to SCREAM A HORRIBLE SCREAM and, as he SCREAMS we

CUT TO:

15 **INT. HALLWAY OUTSIDE MORGUE NIGHT** 15

Dead SILENCE. Whatever is going on in that room cannot be heard through the airtight doors.

The CORONER'S ASSISTANT walks up, carrying dinner. The two FBI MEN stop him.

FBI MAN 1
I.D.

ASSISTANT
You just saw me come out of there.

FBI MAN 1
I.D. please.

Annoyed, fumbling, the assistant takes out his I.D.

16 **INT. FBI MORGUE - NIGHT** 16

The assistant walks in to see the Coroner doubled over.

ASSISTANT
Hey, what's the matter?

The Coroner straightens, then turns to the assistant. He mouth is smeared with the black liquid of the heart.

ASSISTANT (CONT'D)
You ate already? I was only gone ten minutes!

The assistant tosses the food on the counter as the Coroner takes

A SHARP DISSECTING PROBE

from off the table and walks over to him.

The Coroner holds the dissecting probe up to the Assistant's face.

ASSISTANT (CONT'D)
Yes. That's a probe.

Suddenly, using his other hand, the Coroner

SHOVES HIS INDEX FINGER

up through the soft flesh under the Assistant's jaw, hooking his finger through the Assistant's mouth and jerking the assistant's head down to

SMASH INTO THE METAL EXAMINING TABLE

Then, the Coroner takes the dissecting probe and drives it into the back of the Assistant's skull. The Assistant spasms...then goes still.

The Coroner turns and walks to the door, passing by a mirror.

ON THE MIRROR

to see the reflection. It's not the coroner walking by...it's

JASON VORHEES, HOCKEY MASK IN PLACE!

17 **INT. HALLWAY OUTSIDE MORGUE - NIGHT** 17

The Coroner/Jason strides out of the doors and walks past the FBI men.

FBI MAN 1
So what's the verdict -- is Jason gonna be getting up and walking around any time soon?

The Coroner/Jason stops and slowly turns back to the two smiling FBI men -- there will be doom here very soon.

Over this, we hear:

CAMPBELL (VO)
Tonight, on American Casefile...

CUT TO:

18 **INT. STOCKROOM - DINER - DAY** 18

FULL-FRAME ON A TV SET

WHOOSHING SFX as the words "American Casefile" are stamped in red across the screen. Behind them, a graphic of Jason's hockey mask ZOOMS UP.

CAMPBELL (VO)
Jason Vorhees -- dead...or deadly?

CUT TO:

OMIT 19

20 **VIDEO** 20

Photos of the two FBI men from the morgue, dead and bloody, as well as photos of the dead assistant coroner.

CAMPBELL (VO)
These dramatic photos were taken in the aftermath of the autopsy of Jason Voorhees, mere hours after his death at the hands of Federal Forces. The facts: Two security men -- dead. A Coroner -- dead. Another Coroner -- missing. Are these men victims of a serial killer only believed to be deceased? Many say yes.

CUT TO

21 **INT. TV STUDIO - DAY** 21

ROBERT CAMPBELL. In his early 30's, he's got T.V. good looks. He speaks in the overly serious "journalese" of tabloid television.

CAMPBELL
I'm Robert Campbell. Tonight, on American Casefile, we'll talk, via satellite, to Mr. Creighton Duke -- the bounty hunter responsible for the capture of six of this country's most reviled serial killers.

SHOT WIDENS

to include Duke, playing idly with a small dagger.

We recognize him as the man who we saw watching Jason die. It's difficult to say how old he is -- it's his life that has weathered him, not his years.

CAMPBELL
Mr. Duke, how can you claim that Jason Vorhees is not truly dead?

DUKE
How many times has Jason been reported killed before, Mr. Campbell?

CAMPBELL
Eight times.

DUKE
Eight times. They've burned him, dipped him in nuclear waste --

CAMPBELL
-- But this time they bombed him and then cremated the body.

DUKE
They coulda danced a jig on it an' fed it to goats -- don't matter. Ya' can't kill Jason by gettin' rid of his body. He'll come back the way he always do, to drag the kiddies into the darkness and crush their little skulls -- maybe even your skull, Mr. Campbell.

Campbell laughs and smiles winningly.

CAMPBELL
Well, let's hope not!

DUKE
Yeah, that'd be a big shame...

A look between the two of them.

CAMPBELL
In the media, you've frequently been described as "salty" --

DUKE
-- look, just shut up. Let's cut through the shit. You asked me here because you want me to catch and kill Jason Vorhees for ya'. I'll do it, but it won't be easy...and it won't be cheap. One hundred grand, non-negotiable.

CAMPBELL
I understand. However, our audience should be aware that you only charged forty thousand dollars to catch the Idaho skin stretcher.

DUKE
Skin stretcher was human.

Campbell takes a moment to make sure that this isn't lost on his audience. Duke leans in close.

DUKE
Let's get one thing straight, Mr. Campbell. This isn't just your garden variety serial killer -- there's only one way ta' put an' end to Jason Voorhees for all time and I'm the only one that knows the way. If you want him dead, truly dead -- my fee is one hundred grand. You know where to find me.

Duke stands.

CAMPBELL
Mr. Duke, tonight I'm prepared to offer you your sum of one hundred thousand dollars, payable only after you provide American Casefile with incontrovertible proof of --

DUKE
-- Yeah, yeah, yeah. You just have your hundred grand ready. For that you get the machete...the mask...the whole damn thing.

23 INT. DINER STOCKROOM - DAY 23

The TV suddenly SNAPS OFF.

REVERSE ANGLE

to see DIANA KIMBLE, leaning back after having just shut it off. Sexy, in her early 40's, Diana is a waitress here in "Joey B's Diner". Many people might be disturbed by the notion that Jason Vorhees is still alive, but for Diana...this means something much more.

JOEY B. (OS)
Hey! Lady Di!

Diana whirls around to see JOEY B. -- the frightening, no-bullshit owner of the diner. She's a big woman with a big attitude.

JOEY B.
I'm sorry to cut into your TV time, but there's a few customers out here who'd like to eat sometime this fuckin' month!

24 **INT. JOEY B'S DINER - DAY** 24

"Joey B's Diner" may not be the last place in the world you'd want to eat, but it's at least second to last. A couple of hockey masks hang from the ceiling and a banner proclaiming "JASON IS DEAD -- 2 FOR 1 BURGER SALE!" hangs on the far wall.

Diana walks out and looks at this with an amused dismay.

DIANA
This is truly sick.

VICKI
Tell me about it.

That comes from VICKI, the other waitress in the diner. Early 20's, she's cute and she's tough. She moves off as Joey B. steps up.

JOEY B.
No, this is not sick, Diana, this is business. People are gonna come to see Jason's hometown and they're gonna come with appetites.

SHELBY, Joey B.'s husband and cook, leans out the serving window.

SHELBY
Di -- food's up!

DIANA
Thanks, Shelby.

Beside him, WARD, Shelby and Joey B's early 20's son, sticks his head out as well.

WARD
Ma -- you seriously want me to cut these like this?

He holds up a hamburger patty cut into the shape of a hockey mask -- oval with punched out eyeholes.

JOEY B.
Yes I do!

WARD
They look stupid...

JOEY B.
Well, that's your dumbass fault -- they're supposed to look like hockey masks! Now watch.

Joey B. quickly cuts a fresh hamburger patty into the appropriate shape, then balls up the cut-away meat and holds it up in front of Ward.

JOEY B.
This makes a whole new patty... hence the 2 for 1 burger sale.

SHELBY
My God, I love this woman.

They kiss.

WARD
You guys make me sick.

The break apart. Shelby turns to Diana.

SHELBY
Table 3, Di.

We follow Diana as she picks up several plates and walks towards a table, passing by STEVEN FREEMAN who sits at the counter next to his friend RANDY -- a young cop in uniform.

Steven, early 20's and good-looking, turns to Diana -- what he's about to say is difficult for him but he tries to make it seem casual.

STEVEN
Diana -- you heard from Jessica lately?

DIANA
Yes.

She sets a plate down in front of him and continues walking. Randy turns to Steven with a wry smile.

RANDY
Allright, you're gettin' somewhere...

We follow Diana to the table where JOSH (40's) and SHERIFF LANDIS sit. Diana gives everyone their food as Randy walks over and sits down with them.

DIANA
(to Josh)
Burger, side of fries.
(to Randy)
Double burger, side of rings.
(to Sheriff)
Meatloaf, side of me.

And she leans forward and plants a kiss on his lips. Josh smiles.

JOSH
Where the hell was that on the menu? I'd have ordered a couple.

SHERIFF
(mock threat)
You keep movin' in on my woman and I might have to take you out back and shoot you.

JOSH
Yeah, I've seen you shoot...

They all smile. It's a nice moment, until:

RANDY
I don't know...
(baiting him)
...I think you two should just go ahead and get married.

The Sheriff turns to him.

SHERIFF
I'm sorry, son, I'm goin' a little deaf in my old age...what did you say again?

He stares at Randy fixedly.

RANDY
I said I think I'll just eat my food over by Steven and shut the hell up.

SHERIFF
(to Josh)
That's exactly what I thought he said.

Randy smiles and walks over to Steven as the Sheriff turns to Diana and affectionately rubs her back.

SHERIFF
Everything going okay?

DIANA
It's going.

SHERIFF
Legs giving you trouble?

DIANA
Not so bad, today.

The Sheriff watches Randy sit back beside Steven. Steven glances over, catches the Sheriff's eye, then quickly turns away.

SHERIFF
Steven buggin' you?

DIANA
Do you have to ask?

JOSH
Jesus, he's relentless.

SHERIFF
Let me talk to him, Diana. I just need three minutes with him.

DIANA
(warningly)
Ed...

SHERIFF
Okay.
(a beat)
So how is Jessica? You talked to her lately?

JESSICA
Yeah, she's good, considering. That kid just takes everything in stride.

JOSH
(mumbling into food)
Wonder where she got that from...

Diana smiles at him.

DIANA
I gotta get back to work.

SHERIFF
Okay. I'll call you later.

She gives him a quick kiss, then walks off. Josh watches her go, then fixes the Sheriff with a knowing stare.

SHERIFF
Don't say it...

Josh grins. He starts HUMMING THE WEDDING BELL MARCH.

SHERIFF
How about this -- I'll make you a deal...I'll marry Diana when you quit banging Edna and concentrate on your wife.

JOSH
(shakes his head)
Poor, lonely Diana...

ON DIANA

as she arrives at another table. The customer's face is hidden by a menu.

DIANA
What can I get ya'?

MAN
I'll take a Vorhees burger and a side of Jason Fingers.

The man lowers the menu. It's Duke. He smiles. Diana, recognizing him, takes a step back. She recovers quickly.

DIANA
Anything else?

DUKE
Yes.

Duke extends his hand.

DUKE
Creighton Duke.

Hesitantly, Diana shakes his hand.

DIANA
I know who you are.

DUKE
I need to talk to you.

DIANA
I'm kind of busy right now...

DUKE
I'm going to kill Jason Vorhees -- and I need you to help me.

DIANA
Jason Vorhees is dead.

DUKE
You know he's not...and he's coming for you.

DIANA
Your food'll be right out.

She turns to go.

DUKE
I'll give you ten thousand dollars.

That stops her. She turns back.

DIANA
No, I --

DUKE
Twenty.

DIANA
Look --

DUKE
Thirty. Name your price. Everyone has a price, what's yours?

DIANA
Look, I don't want your money!

DUKE
Then maybe I should offer it to your daughter...

Diana does not, at any level, like Jessica being brought into the conversation. She leans in close.

DIANA
What do you want?

DUKE
You know what I want. You know why I need you.

DIANA
You need to leave.

DUKE
I know everything about you, Diana.

DIANA
That's it. We're done.

She turns to go.

DUKE
(loudly)
I know who you <u>really</u> are!

This stops her in her tracks. Suddenly, we hear:

SHERIFF
What's the problem here?

DIANA
N...nothing.

DUKE
I was just making your girlfriend there a little proposition...she's thinking it over. Right, luv?

The Sheriff steps forward.

SHERIFF
Maybe you should be moving on.

DUKE
Maybe you should mind your own business.

SHERIFF
Get up!

DUKE
Why don't you blow me, Chief.
(a beat)
After your girlfriend gets through.

The Sheriff thinks a second -- then, suddenly, he swings at Duke.

<u>With surprising speed, Duke's hand darts up, catching the Sheriff's fist.</u> But, with equally surprising speed, Landis brings his gun up under the man's chin.

SHERIFF
You're talking about my lady.

DUKE
She's your lady only cause she ain't had a taste of the Duke yet.

SHERIFF
Goddamnit!

He grabs Duke, pulling him up from the table.

DUKE
Careful, Chief. I don't think you know who I am.

SHERIFF
I know who you are and the last thing we need around here is some freak show "bounty hunter" making trouble. I want you outta town and I want you outta town now!

DUKE
That's very colorful, chief.

SHERIFF
(to Randy)
Take him to my car. I'll be out in a minute.

RANDY
Let's go.

DUKE
He's comin' for you, Diana...and your daughter. Lock your doors.

Randy takes Duke away. The Sheriff turns to Diana, a little proud, a little manly.

SHERIFF
I'm sorry if he upset you...

Diana angrily turns to him.

DIANA
I don't need you to fight my battles. I don't need any part-time protection.

Saying that, she walks off. The Sheriff glances around at the people in the diner then, a little cowed, goes outside.

ON DIANA

as she walks up to the counter where Steven sits.

STEVEN
He seems to think Jason's...
(in Duke's accent)
...comin' fer ya'?

He smiles. She doesn't. Vicki walks up.

VICKI
You okay?

Diana nods.

VICKI
Okay.

Vicki moves off. When she does, Diana turns to Steven.

DIANA
Steven, I need to talk to you. There something you don't know about Jessica, something you should know. She was going to tell you herself but...

Diana looks up and stares out the window.

HER POV

One of Joey B's hockey masks spins slowly in her field of vision, but instead of looking cheesy...it now seems scary...foreboding. Diana turns back to Steven.

DIANA
...but there just may not be enough time. If you still care about her, if you still want to try to make things better between you two...we should talk.

STEVEN
So let's talk.

DIANA
No. Not here. Come by my house tonight at eleven. Don't be late.

As Steven looks at her worried face, we

CUT TO:

25 **EXT. JOEY B'S DINER - NIGHT** 25

Diana comes out the back door of the diner, taking the garbage out.

POV SHOT

slowly moving in on her, stalking. The shadows, the dark gaps of night and woods between her and the trash...we just know that she is going to die.

ON THE DUMPSTER

as Diana approaches it. She flings it open with a LOUD BANG then dumps the trash in. We stay close...sure she is going into that dumpster with her trash...

But no...she finishes and turns...

<u>...Right into Josh!</u>

DIANA
Jesus!

JOSH
Sorry, Di, I was just going to my car. I didn't mean to frighten you...

DIANA
It's...It's all right.

Josh takes the trash can from her...carries it back towards the diner.

JOSH
Listen...don't you worry about Ed. He'll come around. He's too good a Sheriff to let you give him the slip.

DIANA
I'm just too old for going steady, Josh.

JOSH
So's he and he knows it.

They've reached the diner. He opens the door for her.

JOSH
Everything'll work out. Trust me on that.

DIANA
Okay.

JOSH
Good night, beautiful.

DIANA
'Night, Josh.

She gives him a quick hug, then closes the diner door, going back inside to clean up.

Josh steps off the porch and around back to the parking lot.

STALKER'S POV

following him, moving in, closer...

IN THE PARKING LOT

EDNA steps out of her car as Josh approaches. She's an attractive woman around Josh's age. He smiles and moves to kiss her. She stops him.

EDNA
Not here.

She looks around nervously.

EDNA (CONT'D)
Sorry I'm late.

JOSH
Bill didn't go bowling at the regular time?

EDNA
The League changed the damn time... but we've still got 'til ten-thirty. Hop in.

Josh smiles and hurries to the passenger side of the car as Edna climbs back in behind the wheel.

STALKER'S POV

Suddenly rushing towards the car, smashing into the driver's door, slamming it shut with tremendous force just as Edna's head is lowered to enter.

She is dead.

STALKER'S POV

turns to Josh who stands frozen in absolute terror.

POV RUSHES AT HIM

as we

CUT TO:

BLACK, then slowly

FADE UP ON:

26 **INT. VORHEES HOUSE - ROOM - NIGHT** 26

CLOSE ON JOSH

strapped on a metal table. Straps across his body. Even a strap to hold his head firmly in place. FIRELIGHT dances across his apparently nude body and his terror-stricken eyes. His terror grows as a shadow leans in to cover his face.

ON THE CORONER/JASON

as he looks down at Josh. It is the coroner we see, but his eyes are those black empty pools of Jason's evil. Many large sores cover the man's face.

Even as we watch, another seems to push its way forth from the skin. Clearly, they weaken the man. He sways slightly. Catches his balance... and raises something into view. A STRAIGHT RAZOR.

ON JOSH

as he begins to whimper. The man lowers the razor towards his face. The blade glints in the firelight as the Coroner/Jason brings it down, closer... closer... until its sharp edge touches Josh's skin. Then, suddenly,

The man begins to give Josh a shave!

The SCRAPE of the razor is loud against Josh's unlathered moustache.

Now the coroner/Jason moves the blade across Josh's Adam's apple... carefully, expertly.

When the man is finished, there is a long, uncertain beat, then his hands bring a hot towel into view.

JOSH'S POV

as the towel is laid over his face.

BLACKNESS

Over which we hear the STRANGLED SOUNDS of the Coroner/Jason breathing -- what the hell is he doing? After a long moment, the towel is lifted and, still in

JOSH'S POV

we see the coroner/Jason lean in, opening his mouth wide, until his face fills the screen.

A beat, then Josh SCREAMS a horrible SCREAM as we

CUT TO:

27 EXT. VORHEES HOUSE - NIGHT **27**

There is a dark and evil aura to the house, but it is not the Victorian haunted house of some storybook tale of ghosts. This is a place built as a summer home in the forties... abandoned many years ago... it looks now as if it is dissolving slowly back into the small, encroaching corner of the lake behind it and into the woods around it.

But the sense of evil doesn't come from the rot or the decay... those are just symptoms. The sense of evil comes from the core of darkness that we can feel in every gaping window. In every shadow. In the dark shadows of the trees and the darker waters of the lake.

As Josh continues to SCREAM, we

FADE TO BLACK:

Then, slowly, fade up on

27A INT. DINER - NIGHT **27A**

Steven and Randy sit by the counter, Vicki stands beside them and we can see Ward back in the kitchen, cooking up some food.

STEVEN
(to Vicki)
What do you mean you've never made a prank call?

VICKI
Never.

STEVEN
You mean never as in really never, or never as in it was just so stupid you don't want to tell us about it?

VICKI
I mean really never.

STEVEN
I'm sorry to hear that. A famous man once said -- there is no worse regret then a temptation resisted.

A beat.

RANDY
Jesus, Steven, that's...that's really lovely.

STEVEN
I mean, how can you go through life without ever having made a prank call?

RANDY
Hell, when Steven was a kid, he was like, having strippers delivered to church Bingos and shit.

VICKI
That's disgusting.

STEVEN
Disgusting? Bingo night was sold out for six months after that! They raised enough money to build a day care center.

RANDY
It was a community service.

STEVEN
Absolutely. The church even sent me an autographed picture of God.
(yelling to the back)
Ward!

WARD
(shouting from back)
Yeah?!

STEVEN
You ever make a prank call?

WARD
I called an adoption agency once when I was like nine or something and I told them I wanted to trade my mom in for a box of Lincoln Logs.

Suddenly, a wet sponge comes flying in from offscreen and hits Ward in the face.

JOEY B. (OS)
Why don't you shut the fuck up and cook those burgers?!

WARD
(to the group)
I really wanted those fuckin' Logs.

ON STEVEN

as he gets up and walks over to the pay phone in the diner.

RANDY
What are you doing?

STEVEN
Showing Vicki what she missed out on by being such a dull kid. Now, the first thing you need in making a prank call is, of course, a phone.
(holds up the phone)
This one, for instance.

RANDY
Steven, c'mon, we're not thirteen...

STEVEN
Next, you dial a number.

VICKI
Really, Steven, I don't want you to do this...

Steven dials a number.

CLOSE ON

the reciever to see Steven click it off out of view of the others.

STEVEN
...and it's now ringing... ringing...and -- Hello? Anthony's Pizzeria? Yeah, this is officer Randy Parker over at the station.

RANDY
Oh, c'mon, would you stop, please?

STEVEN
Is this Anthony?...Yeah, well, I just have one question for you, Anthony -- did you fuck my dog?

RANDY
Oh my God, Steven.

STEVEN
Yeah, well somebody fucked her and if I find out it was you, I'm gonna come over there and shoot you in the head.

RANDY
I'm now begging you.

STEVEN
Listen, since I got you on the phone -- ask the other guys there if they wanna chip in for a hooker. I'll send her right over. Her name is Vicki.

VICKI
Steven!

STEVEN
She's a waitress at Joey B's but she needs some extra cash. Ward's the pimp.

VICKI
I am literally going to kill you!

STEVEN
Ten dollars?! Hell, I can't do that to you -- you can have her for a pizza.

VICKI
A pizza?!

Suddenly, Randy walks up to Steven and quickly handcuffs him to the metal phone cord.

STEVEN
(to Randy)
Randy, what the fuck? Take these off!

Ward sets two paper bags down on the counter.

WARD
(to Randy)
Food's ready. Tell the guys at the station the pimp says hi.

RANDY
(taking food)
Sure thing. See ya', Steven.

STEVEN
Randy, you dipshit! Take these off!

RANDY
Sorry, I'm working now. You see, I have a job...

STEVEN
Randy, c'mon!

RANDY
Have a good night.

Then Steven glances at the clock -- 11:10. He was supposed to meet Diana ten minutes ago.

STEVEN
Ah, shit.

With startling speed, Steven pops off the cuff on his wrist, hangs up, then turns to Randy waving his free wrist.

STEVEN
Wanna know how I did that?

RANDY
Yeah...

STEVEN
(Steven smiles)
Gotta go. See you guys later.

He runs past Randy to the door of the diner, then stops and turns to him.

STEVEN
By the way, if you'd been paying attention you'd have noticed I held the receiver down when I dialed -- cop like you should be more observant than that.

And he rushes out of the diner.

RANDY
He drives me so fucking crazy...

CUT TO:

28 **INT. DIANA'S HOUSE - LIVING ROOM - NIGHT** 28

In the darkness, the phone RINGS. A key turns in the door as Diana enters. She finds the light switch as the phone RINGS again.

The lights come on and she dashes across the room to answer the phone.

DIANA
Coming! Hold on!

She snatches up the phone.

DIANA
Hello...

SHERIFF
(from the phone)
June the 19th.

Diana thinks a second trying to place the caller...then suddenly smiles.

DIANA
Ed...

Behind Diana, a shadowy figure appears in the doorway. We see him as he moves forward, but Diana doesn't.

29 **INT. LANDIS' SQUAD CAR - NIGHT** 29

He's in his car, talking on the phone.

SHERIFF
That's when my vacation starts. If we get married then, we'll have two weeks in Hawaii.
(a beat)
I love you, Diana. I'm sorry I've waited this long. Let's do it.

CUT TO:

30 INT. DIANA'S HOUSE - LIVING ROOM - NIGHT 30

Diana is as happy as she's ever been. The man (who we now recognize as Josh) is still approaching from the shadows.

DIANA
God, Ed, I love you too, I...

Now directly behind Diana, Josh snakes a hand out, snatches the receiver from her then slams it back into its cradle.

Diana only has time for a STARTLED GASP as Josh grabs her. He takes her head in a firm embrace and draws her face close to his.

DIANA
Josh! What are you doing!

His lips draw closer and closer to hers. His eyes are cold, empty places.

She turns her head to the side, away from Josh. Her eyes open in a terror born of absolute disbelief and a certain knowledge that, except for the pain, she is already dead.

DIANA'S POV

on the mirror over the mantle. In the reflection she sees not Josh, but Jason Vorhees, mask in place.

DIANA
Oh God...Oh Jesus...

ON JOSH/JASON

as he reaches out to Diana, turns her head back to his and opens his mouth -- it's dank and vile and there's something in there, something that writhes horribly, the same oozing color as Jason's dark heart.

As the thing squirms out from between his teeth and towards Diana's lips, she manages to scream a last:

DIANA
No!

Panicked, determined, she reaches down and opens the drawer of the phone table.

Inside is a service revolver.

The phone begins to RING AGAIN as Diana grabs the gun and sticks it against Josh's temple as the black thing in his mouth begins to pry her lips apart, trying to worm inside.

She pulls the trigger.

The SHOT RINGS LOUD in the room. Josh/Jason staggers back, falls to his knees. He's been shot in the back of the head at close range -- it's a wound that would kill anyone human.

The phone CONTINUES TO RING, until it is knocked off it's cradle by Diana as she turns and runs to the patio door.

It's locked.

She fiddles with it, trying to open it, then glances back to make sure Josh/Jason isn't coming for her.

Josh/Jason isn't there.

Oh, shit. She backs against a wall, looking around -- where is he? She turns. He's not there. She spots the phone and moves towards it.

Then, from the darkness of the shadows...

...Josh/Jason leaps out at her, grabs her and flings her down to the floor.

The injured, but very obviously alive Josh/Jason holds Diana's head firmly against the carpet. He lowers his mouth towards hers and, once again, that black thing in his mouth squirms through his lips. The phone keeps RINGING and RINGING...

Suddenly, the room is bathed in light as a car pulls up outside.

31 INT. DIANA'S HOUSE - ENTRYWAY - NIGHT **31**

Steven enters. He sees blood and, hearing Diana SCREAM, rushes into

32 INT. DIANA'S HOUSE - LIVING ROOM - NIGHT **32**

and leaps on Josh, his momentum knocking the man off Diana before Josh can force the horrible, squirming thing from his mouth into hers -- but the advantage is just momentary.

Josh/Jason turns to Steven and grabs him by his shirt, picking him up off the ground with what is clearly superhuman strength and throws him against the nearest wall.

Steven hits the wall with a sharp, nearly back-breaking impact. He lies for a moment, stunned, near unconscious, then he regains his bearings just in time to see Josh/Jason taking a knife sharpening pole from the knife rack next to him in the kitchen.

Then Josh/Jason turns and flings the instrument through the air at Steven just as Diana runs up to see if Steven's okay.

The pole pierces Diana through the back.

She looks up at Steven with a stunned expression and then sinks down to the floor revealing Josh/Jason behind her.

There is a fury in him now that is terrible to behold. An unearthly SCREAM of frustration and rage tears from his throat. His hands reach out, ready to tear into Steven.

Steven manages to duck, roll and come up beside the fireplace.

Josh/Jason turns and charges at Steven.

Steven grabs a fireplace poker and rams it with all of his strength through Josh/Jason's chest.

As he does this, he is positioned so that he can't help but see the reflection in the mirror. He sees Jason Vorhees struggling furiously... trying to pull the poker out of his chest. In trying to do that, Josh/Jason is thrown backward.

He crashes through a window and falls outside.

Steven rushes back to Diana. He bends, taking her in his arms.

DIANA
(weakly)
You saw him? You know who he is?

Steven nods.

DIANA
You have to...save...Jessica...
Save Jessica and save the...

STEVEN
The what?

DIANA
Save your...

But the pain is too much.

DIANA
Steven...

STEVEN
I'm here.

DIANA
I'm scared. I'm very scared.

All Steven can do is hold her. Her eyes close. She dies.

SHERIFF (OS)
Oh, God Almighty, no...

ON SHERIFF

standing there, staring, in shock. He pulls his gun.

As he does this, Steven sets Diana down and runs towards the window.

STEVEN
It was Josh. He fell outside. He
--

Steven looks out the window.

STEVEN'S POV

There is nothing there but darkness. Josh/Jason is gone.

ON STEVEN

as he turns back to SHERIFF. The man kneels by Diana.

SHERIFF
Oh, my dear God...

STEVEN
(really to himself)
He was dead. He had to be dead...

SHERIFF looks up at Steven.

The boy stands, covered in blood. Suddenly, he realizes what this must look like.

STEVEN (CONT'D)
No... you can't think I...

But SHERIFF' eyes grow cold.

SHERIFF
Let's go.

CUT TO:

33 INT. INTERROGATION ROOM - NIGHT 33

Steven is in this dismal interrogation room. He's tired, frightened, angry. We don't know how long he's been here, but it's clearly been a long time. SHERIFF and Steven's friend, Randy, are in the room with him.

STEVEN
How many times do you want to hear this?

SHERIFF
Until I hear the truth.

STEVEN
I've told you the truth.

SHERIFF
The truth? That Josh, a man I've trusted with my own life on more than one occasion -- let me see if I've got the order right here -- tried to rape Diana...got the back of his head blown off...took a poker through the gut...fell through a plate glass window and then magically disappeared into the night.

STEVEN
I know what it sounds like.

SHERIFF
You don't know shit!

STEVEN
I didn't kill her!

SHERIFF
Then why were you at her house?! She didn't want anything to do with you.

STEVEN
She asked me to come over. She said she had something to tell me.

SHERIFF
About what?

STEVEN
About Jessica.

SHERIFF
That's a lie. Diana would never talk to you about Jessica. Not after what you did to her.

STEVEN
Look, I know I treated her bad --

SHERIFF
-- Bad?!

SHERIFF suddenly hauls off, WHACKS STEVEN ACROSS THE FACE then grabs him by the collar and pulls him close.

SHERIFF
You call what you did bad?! You knocked her up and then left her!

STEVEN
No -- she left me! After her miscarriage, I --

SHERIFF
-- Miscarriage?! Who the fuck told you Jessica had a miscarriage?!

STEVEN
She did!

SHERIFF looks at Steven with an almost astonished pity.

SHERIFF
My God...you are one sorry son-of-a-bitch.

STEVEN
(a little frantic)
She did have a miscarriage, didn't she? Didn't she?!

SHERIFF
Oh, you stupid, sorry son-of-a-bitch...

Defeated, eyes filled with loss and anger, SHERIFF turns and walks away. Then, just before he exits, he turns back.

SHERIFF (CONT'D)
If I wasn't the Sheriff here, if I thought I could get away with it... I would kill you right now. That's no exaggeration.
(to Randy)
I'll be back.

The Sheriff leaves.

Steven watches him go, then turns to Randy who can't quite bring himself to meet Steven's steady gaze.

STEVEN
Do you believe me?

Randy has to think about this. Finally:

RANDY
I don't believe that you murdered Diana. I don't know what really happened, but I know you couldn't have done it.

Steven nods -- that's going to have to be enough for now.

RANDY
You just sit tight -- I'm gonna take care of this. I'll straighten everything out.

Steven SIGHS, then closes his eyes and rubs them.

STEVEN
Jesus, Randy...
(looks up at Randy)
...what is Jessica gonna do?

CUT TO:

34 INT. DIANA'S HOUSE - LIVING ROOM - DAWN 34

Early morning light filters through the windows. The door opens and JESSICA KIMBLE enters. She's in her early twenties, a strikingly beautiful image of her mother. There is a startled GASP.

ON VICKI

the young waitress who worked with Diana at the diner. She's trying to clean the bloodstains off the floor and the furniture.

VICKI
Jessica, I'm so sorry. I...I wanted to have this cleaned up before you got here.

JESSICA
That's all right. I was just...

Jessica fights it, trying not to cry.

Vicki gets up, wiping her hands on her overalls, and walks over to her friend and hugs her.

JESSICA
Oh, God, Vick...

They hold each other. Suddenly, we hear a BABY CRYING. Startled, Vicki looks over Jessica's shoulder and sees a baby carriage, standing just outside the door.

Vicki moves to the carriage and picks up the baby, who immediately STOPS CRYING.

VICKI
A girl?

Jessica nods.

VICKI
She's beautiful.

JESSICA
Her name's Stephanie.

VICKI
She's yours?

Jessica nods. A beat.

VICKI
She has Steven's eyes.

She smiles from the baby to Jessica, looking for confirmation. Jessica gives a little, reluctant nod.

VICKI
Why didn't you tell me?

JESSICA
I was going to, I was going to tell everyone. I just...didn't expect to be back here so soon.
(a beat)
Is Steven around?

Vicki nods.

JESSICA (CONT'D)
Does he know about what happened?

VICKI
Yeah.
(a beat)
Sit down a second. There's something I need to tell you about Steven...

OMIT 35 35

OMIT 36 36

OMIT 37 37

CUT TO:

38 INT. INTERROGATION ROOM - DAWN 38

Steven is sitting alone, waiting to discover his fate. Suddenly the door opens and Randy walks in.

STEVEN
Well?

RANDY
I'm sorry. I have to bring you to a cell.

STEVEN
Are you crazy?!

RANDY
I know, I know, I'm sorry but the Sheriff is just berserk right now. C'mon.

39 INT. MAIN ROOM OF POLICE STATION - DAWN 39

Randy leads Steven from the interrogation room towards the jail cell block.

RANDY
Hopefully we won't have to hold you more than a day. I'm gonna bust my ass to prove you innocent but you gotta be cool or Landis will really kill you, okay? Okay?

Steven has not been paying attention -- he's staring at something on the other side of the room.

HIS POV

Jessica enters through the front door with Vicki.

ON STEVEN

in his eyes we see that, in spite of whatever might have happened in the past, he really loves this girl.

STEVEN
...Jessica...

ON JESSICA

as she suddenly turns and lifts something up into view -- the baby.

ON STEVEN

as his eyes widen, realizing what this means, what it was that Diana was going to tell him, what Landis meant by his talk about a "miscarriage".

This is his daughter he's looking at.

STEVEN
My God...

Suddenly another man comes through the police station door and places his hands protectively on Jessica's shoulders. She turns away from Steven and looks at this new arrival.

It's Robert Campbell, the host of "American Casefile".

He and Steven eye each other...instant enemies.

Suddenly, Randy jerks Steven away towards the cell block.

RANDY
C'mon.

39A INT. JAIL CELL - DAY **39A**

ON STEVEN

as Randy SLAMS THE CELL DOOR in front of him, locking him in.

RANDY
I'll be back later. You just be cool, okay.

STEVEN
Okay.

RANDY
Don't do anything stupid.

STEVEN
What am I gonna do -- I'm locked up in a friggin' cell?!

RANDY
I'm gonna get you outta this. Just hang tight. Okay?

STEVEN
Okay.

CUT TO:

39B INT. LANDIS' OFFICE - DAY **39B**

The Sheriff is working at his desk when there's a KNOCK AT THE DOOR.

SHERIFF
Yeah?

The door opens and Jessica (carrying her baby), Vicki and Robert enter. The Sheriff immediately jumps up and hugs Jessica tightly. He says nothing -- there's nothing to say. Finally, when they break:

JESSICA
Ed...I'd like you to meet my boyfriend, Robert Campbell.

LANDIS
Ed Landis.

They shake hands.

LANDIS
I've seen your show. I like it about as much as I like anything on the television.

CAMPBELL
Thank you.

LANDIS
I hope you're not down here on business. I wouldn't take kindly to seeing Diana's face on one of your programs.

CAMPBELL
(an arm around Jessica)
No, sir. I'm just here for Jess...

Landis nods, apparently satisfied. He looks at Jessica's baby.

LANDIS
He's a cute little fella.

JESSICA
He's a she.

LANDIS
(without missing a beat)
And as pretty as her mamma...and her mamma before that...

A sad beat of silence. Suddenly, the INTERCOM BUZZES.

SHERIFF
Yeah?

OFFICER DILL (OS)
(over intercom)
Sheriff, we, uh, we have a problem with Diana Kimbell's body...

The Sheriff immediately snatches up the phone so he can talk privately.

SHERIFF
What's the problem?

There is a pause as the Sheriff listens and we can tell from his face that whatever the problem is...it's serious.

SHERIFF
Bring him here. I wanna talk to him.

The Sheriff hangs up the phone.

JESSICA
What's the matter?

The Sheriff smiles disarmingly.

SHERIFF
Ah, the funeral house just has a couple questions. Wait here, I'll be back in a minute.

39C INT. POLICE STATION HALLWAY - DAY

The Sheriff storms down this hallway in a fury. At the other end we see Creighton Duke, in cuffs, walking towards him with OFFICER DILL slightly behind, trying to keep up.

Finally, the Sheriff and Duke get nose to nose.

SHERIFF
Where the fuck is she, Duke?!

DUKE
That's what I'd like to know.

OFFICER DILL
We found him in the morgue. The body was missing and he was standing over the open cabinet.

SHERIFF
(to Duke)
What the hell were you doing there?!

DUKE
(matter-of-factly)
Trying to steal the body, obviously...but you fucked up and let someone get to it before I could.

The Sheriff can barely contain himself upon hearing this. He tries to calm down, but it's an effort.

SHERIFF
Why did you want her body?

DUKE
For a good reason.

SHERIFF
Tell me.

DUKE
Sorry.

SHERIFF
Tell me!

DUKE
Information like that is very expensive and you don't have the balls to pay the price.

The Sheriff turns to Officer Dill.

SHERIFF
Lock this asshole up.

DUKE
You think you can lock me up in this piss-ass prison? Hell, this place is motel fuckin' six to me.

OFFICE DILL
Shut-up.

DUKE
(to Sheriff)
You better find that body right away you incompetant dickhead because if it's where I think it is...you're gonna be in a world of shit.

SHERIFF
(to Officer Dill)
Lock him the fuck up and after you do, I want you to find that body -- do you understand me! I don't care what you have to do, I don't care where you have to go, FIND IT!

39D INT. LANDIS' OFFICE - DAY **39D**

Landis enters with a pleasant smile on his face.

JESSICA
What's going on?

SHERIFF
Aw, nothing. It's taken care of.

ROBERT
Everything's okay, then?

SHERIFF
(sharply)
Yes, everthing's okay.

Vicki turns to Jessica.

VICKI
Why don't you let me take Stephanie for the rest of the day...

JESSICA
Oh, Vicki, really, you don't have to.

VICKI
Please. I don't want you to worry about her.

JESSICA
You're sure you don't --

VICKI
-- Give me that little brat.

She reaches out and takes the baby.

Jessica watches, smiling. She hands Vicki an overly large infant bag.

JESSICA
(to Vicki)
Everything's in there. Make sure you give her a bottle at noon and...

VICKI
...and then work our way up to hard liquor by dinnertime?
(she smiles)
Don't worry.

JESSICA
(relaxing - smiling)
When should I pick her up?

VICKI
Why don't you come by the diner around eight.

JESSICA
Okay.

(Jessica leans
down to
Stephanie)
Goodbye, sweetheart. Don't give
Vicki a hard time, okay?

Stephanie smiles. Jessica smiles back, kisses her on the forehead, then gives Vicki a hug.

JESSICA
Thank you so much...for everything.

Vicki hugs her back, tightly, then leaves with the baby. The Sheriff places a firm hand on Robert's shoulder.

SHERIFF
You take care of her today.

ROBERT
Of course.

JESSICA
Now, what did you want me to sign?

40 **INT. JAIL CELL - DAY** 40

ON STEVEN

laying on his cot in the cell, trying to figure out how everything went so wrong, so <u>fast.</u>

Suddenly, from out of the darkness of the adjoining cell, we hear:

DUKE
You're about the saddest lookin'
sack of shit I've ever seen.

Steven looks over to see Creighton Duke sitting in his cell, grinning wickedly.

STEVEN
Why don't you shut-up.

DUKE
Accused of murder, but not just <u>any</u>
murder -- the murder a' the mother
a' the girl ya' love.

STEVEN
I didn't do it!

DUKE
Oh, I know that...problem is, how're ya' gonna get anyone else to believe you.

Creighton smiles and leans forward -- baiting Steven, enjoying the game.

DUKE
It was Jason killed Diana.

Steven tenses -- this absolutely gets his attention. He turns to Duke.

STEVEN
What did you say?

DUKE
Yeah, the thing that slaughtered Diana mighta' looked like someone else but it was Jason, allright... he just got himself another body.

Steven sits up.

STEVEN
How do you know that?

DUKE
It's my business to know. There's only one way to stop that devil... an' they don't know the way.

STEVEN
And you do?

Duke smiles and nods. Steven stands and walks to the bars between he and Duke.

STEVEN
Tell me.

DUKE
Well, that would be a helpful, tasty bit 'a information, wouldn't it? Information like that -- very expensive...

STEVEN
Tell me!

DUKE
...an' almost impossible ta' come by.

STEVEN
How much do you want?

DUKE
(laughs)
C'mon, boy -- a bum like you would never have anything I want.

STEVEN
I have some money put away. A few hundred.

DUKE
That's piss in the ocean to me, boy.

STEVEN
I have a car, I have...I'll give you anything.

DUKE
Sorry.

STEVEN
Name your price!

DUKE
This information's outta your price range -- you're too much of a coward to afford it.

STEVEN
Try me!

Duke suddenly leaps up and rushes over to Steven -- the bars separating them.

DUKE
Gimme your hand!

STEVEN
What?

DUKE
Your hand! Give it ta' me!

Steven confusedly sticks his left hand through the bars. Duke roughly grabs it, holding onto a finger.

DUKE (CONT'D)
Everything, Everyone, has a price and the cost of this is very, very high...you ready to pay?!

STEVEN
What's the price?!

DUKE
You ready to pay?!

STEVEN
Yes!

Duke suddenly

SNAPS THE BONE ON STEVEN'S LEFT RING FINGER!

STEVEN (CONT'D)
AHHHH, FUCK!!

Steven drops to his knees, holding his broken finger. Duke smiles and leans down to him, now seeming very reasonable.

DUKE
Okay, then. The only way to kill Jason Voorhees is destroy his heart, an' only one person can do that now that Diana's dead...her daughter.

STEVEN
Jessica...?

DUKE
He'll try to get to her before she can get to him.

STEVEN
He'll kill her...

DUKE
Maybe...Maybe not. He needs her for...something else.

STEVEN
What?

DUKE
The same thing he wanted her mother for.

STEVEN
If he doesn't want to kill her, what does he want?!

DUKE
Well, that's a choice question, ain't it? A costly question...

Duke looks down at Steven's hand...then smiles.

DUKE (CONT'D)
You want information, you gotta pay.

STEVEN
C'mon, Duke...

DUKE
Your hand!

Wincing in pain, Steven sticks his hand with the broken finger through the bars. Duke licks his lips, grabs Steven's middle finger, then smiles.

DUKE
What do you want to know?

STEVEN
What does Jason want with Jessica?

DUKE
(leaning in close)
You ready to pay?

STEVEN
Yes...

DUKE
Are you sure?

STEVEN
Yes.

Duke suddenly

SNAPS THE MIDDLE FINGER ON STEVEN'S LEFT HAND.

STEVEN
Oh, Jesus...

Steven, fighting back tears, coddles his hand.

DUKE
We're developing quite a business relationship, aren't we? When we're done, I'll give ya' a receipt.

He smiles, then gets serious.

DUKE (CONT'D)
Those FBI idiots destroyed Jason's body -- now he needs a new one. The one's he's jumpin' into -- they can't last. They get diseased, he gets weak.
(a beat)
Jason needs to be reborn...an' he needs Jessica to do it.

STEVEN
Why Jessica? Why is she the only one that can kill him? Why is she the only that can make him reborn?!

DUKE
That's a very expensive question, boy...an' I don't think you have what it takes to pay the price.

Steven, in utter agony, looks at Duke very directly and, shakily, stick his back hands through the bars, his two fingers twisted at odd, grotesque angles.

STEVEN
Tell me...

Duke, surprised by the boy's bravado, takes hold of Steven's two broken fingers, then leans in so close to Steven that they're almost nose to nose.

DUKE
(very quietly)
You ready?

STEVEN
(wincing)
Yes...

DUKE
Are you sure...?

STEVEN
Yes...

Duke looks at Steven's fingers...then lets them go.

DUKE
This one's on the house.

(a beat)
In a Vorhees was he born. Through a Vorhees may he be reborn. And only by the hand of a Vorhees will he die. You wanna' save your girl...save your baby -- go ta' the Vorhees house. That's where you'll find all ya' wanna know...

40A INT. POLICE STATION MAIN ROOM - DAY **40A**

Randy is in the Station room at his desk, cleaning his gun. Just as he finishes putting bullets in it --

STEVEN (OS)
Owww! Shit! Randy?! Randy?!

Randy holsters his gun and we follow him as he walks into

OMIT 41

42 INT. JAIL CELL - DAY **42**

Randy enters and walks up to Steven.

42 INT. JAIL CELL - DAY **42**

Randy enters and walks up to Steven.

RANDY
What the hell is going on?

STEVEN
(nodding to Duke)
Son-of-a-bitch broke my fingers. They hurt like shit.

RANDY
Let me see...

Steven sticks his injured hand through the bars.

Randy squints and bends down to get a closer look.

Steven's free hand comes out suddenly, unexpectedly, grabbing Randy by the neck...bringing his head down and slamming it against the cell bars.

Randy is caught off-guard by this and Steven manages, in the same move, to grab his friend's gun.

Randy stares at his own gun in Steven's hand.

RANDY
Awe, shit, Steve...

STEVEN
Quiet.

RANDY
(getting quiet)
You asshole.

STEVEN
Carefully... carefully... unlock the cell.

RANDY
You wouldn't kill me.

STEVEN
You might be right.

Or you might be wrong -- either way, Randy isn't sure. There's something in Steven's eyes that Randy doesn't want to mess with. Reluctantly, he moves to unlock the door.

RANDY
Steven, listen to me, please don't do this. You escape and they'll shoot you on sight.

Steven comes out, keeping the gun on Randy. He gives his friend a tired smile.

STEVEN
That's a chance I have to take.

He turns to Duke and holds the key in front of the cell.

STEVEN
You wanna get out, Duke? I'll sell you the key. Like you said, everything has a price.

Duke eyes him carefully...then starts LAUGHING.

DUKE
When I'm ready to go, I'll leave. The day I start needing help from a kid like you is the day I quit my day job and start working at Sizzler.

CUT TO:

43 INT. VICKI'S BATHROOM - DAY **43**

Vicki, in her underwear, is bent over the bathtub, giving Stephanie a bath.

VICKI
Now, here's one I don't want you to tell your mother. This kangaroo walks into a bar...

The baby COOS...

VICKI
You've heard that one. Okay, so this nun walks into a bar...

CUT TO:

44 INT. VICKI'S BEDROOM/BATHROOM - DAY **44**

STALKER'S POV

through the dark room, moving slowly, steadily, towards the bathroom where the sounds of Vicki telling the baby bad jokes grow louder.

POV STOPS IN THE BATHROOM

looking at Vicki's back as she holds the tiny baby up out of the water...

VICKI
...okay, then forget the nun. So the Pillsbury Dough Boy and a goat walk into a bar.

The baby scowls. The POV moves forward, menacingly.

VICKI
You don't like that one either? I don't know, kid -- no sense of humor.

Suddenly a hand comes out, resting on Vicki's shoulder!

She lets out a gasp of fright and nearly drops Stephanie. The baby STARTS TO CRY. Vicki turns and there is DAVID HILL -- her large, rugged boyfriend. Dirty work clothes. Dirty face. Clearly he's had a long, hard day.

VICKI
Damn it David...you scared me.

DAVID
Sorry...who's the baby?

VICKI
She's ours, David.

DAVID
"Ours"?

VICKI
Someone left her in a basket on the front porch. We're adopting her.

DAVID
Long as she can cook. Gimme a kiss.

He leans in to kiss her.

VICKI
You're filthy.

DAVID
My lips are clean.

They kiss. The baby makes some baby noises. David sticks out a big, dirty finger. Stephanie grabs it right away.

DAVID
Who is she?

VICKI
Her name is Stephanie. I'm watching her for a friend...

DAVID
Uh-huh. So, whaddya think...you think maybe we could make one of these sometime?

VICKI
I've heard stranger stories...

They smile. They kiss again. The BABY CRIES.

DAVID
(wincing)
Good set of lungs on that kid.

VICKI
Don't worry -- I'm taking her to work.

DAVID
(surprised)
Joey B. know that?

VICKI
She will in about fifteen minutes.

Vicki gets up, taking Stephanie with her.

VICKI
If you promise to scrub under your nails and wash behind your ears, maybe later on I'll show you where babies come from...

DAVID
Well, that's me in the shower with the nail brush and soap.

They kiss once more. Vicki takes the baby and leaves.

ON DAVID

as he strips off his dirty clothes. He takes a moment to enjoy the sight of his healthy physique in the mirror.

45 INT. VICKI'S BEDROOM - DAY 45

Vicki and the baby are now dressed.

VICKI
(shouting back into the bathroom)
WE'RE LEAVING NOW -- SEE YOU LATER.

DAVID (OS)
OK.

Vicki leaves, taking the baby with her.

46 INT. VICKI'S BATHROOM - DAY 46

David bends an ear-lobe forward to get a glimpse, see if they're really as dirty as Vicki said. They are. He checks his nails. Pretty bad.

He reaches for a towel...leaves a black hand-print.

DAVID
Shit.

He turns on the faucet, lets the water get hot and bends to wash his hands.

The black dirt comes off his hands and moves down the drain in a dark swirl.

There is A SOUND from the bedroom.

DAVID
Hey, Vick, don't come back here with that baby. I got something here that might frighten her.

He smiles and bends over the sink to wash his face.

Suddenly, a man's hands rocket downward, slamming David's head into the faucet!

The hands pull David's bloody face up, they're going to bring his head down again.

As David comes up, he sees, reflected in the mirror above the sink, Jason Vorhees.

Suddenly, David's head is slammed into the faucet for the second and final time.

He is dead, his eyes open and staring. Blood mixes with the dirt pouring down the drain.

ON JOSH/JASON

As he turns away from the sink. We see not the hockey-masked killer whom David saw in the reflection in the mirror -- but Josh. He looks ill. There are sores festering on his face...and there is that blackness in his eyes...the dark holes that reveal the festering soul that has taken residency.

CUT TO:

46A EXT. DINER DAY **46A**

CLOSE ON THE FRONT DOOR

to see a tiny cheap wreath with a handwritten sign reading "DUE TO THE DEATH OF OUR BELOVED DIANA KIMBLE WE ARE CLOSED TILL TWELVE NOON SHARP! PLEASE COME BACK! JOEY B."

JOEY B'S VOICE
(noble, somber)
So I lose a bundle today. So screw it. I loved that little lady.

As she says this, Vicki enters the diner holding the baby wrapped in a blanket.

46B INT. DINER DAY **46B**

Joey B. and Shelby sit mournfully on counter stools as Vicki walks in. Ward cleans up in back.

VICKI
Don't pretend to be so noble. You shoulda closed up till after her funeral.

JOEY B.
Sure! Two days off <u>with</u> pay, right?

SHELBY
Come on, Joey. Not now.

JOEY B.
Believe it or not, I'm hurt too...and not just financially.

Suddenly, the BABY STARTS TO CRY. Shelby and Joey B. freeze. Joey B. slowly turns to Vicki and points to the bundle in her arms.

JOEY B. (CONT'D)
What...the fuck...is that?

VICKI
It's Jessica's baby. I promised we'd watch her today.

JOEY B.
Get it out! Get it the fuck out! This is a restaurant, not a fuckin' nursery!

SHELBY
(tickling the baby)
She's a cutie.

JOEY B.
She'll be just as cute on the fuckin' street -- <u>now get it out!</u>

Suddenly, the PHONE RINGS. Joey B. snatches it up.

JOEY B. (CONT'D)
<u>Yeah?!</u>
(Joey B. suddenly looks surprised)
No shit? How'd you let that happen?...Yeah, yeah, if I see him, I'll call. Okay.

Joey B. hangs up, pulls a huge handgun from behind the counter and starts loading it.

SHELBY
What was that all about?

JOEY B.
(to Vicki)
The baby can stay. Check in the storeroom -- maybe you can make a crib outta a box or somethin'.
(to Shelby)
Steven Freeman escaped -- took a gun with him.

ON VICKI

as she registers this and all it's ramifications.

SHELBY
They know where he was headed?

JOEY B.
Knowing Freeman -- he probably turned ass and bolted for Canada. But just in case he didn't...

Joey B. SNAPS THE CHAMBER OF THE GUN SHUT and, on the sound, we

CUT TO:

46C INT. DINER STOREROOM - DAY 46C

We see Steven hiding in the storeroom, searching the shelves -- he's clearly just climbed in through the open window. Finally, he spots what he wants -- a roll of tape.

Grimacing, Steven straightens out his two broken fingers with AUDIBLE POPS, then binds the two fingers together with tape.

Just as he finishes, Vicki enters with the baby.

Steven hides as Vicki, unaware, puts together a makeshift crib out of a cardboard box. He watches in near awe -- this is his child!

VICKI
(to baby)
I know this isn't a palace, but it'll have to do for now. I'll be back to see how you're doing, make sure you're okay. If you happen to see your daddy...give me a holler.

She smiles at the baby. The baby smiles back. Vicki leaves.

Steven slowly walks up to the baby.

Stares at it.

Gently, lovingly, touches it's cheek.

STEVEN
Jesus, I don't even know your name...

WARD (OS)
Steven.

Steven whirls around to see Ward standing in the doorway. This is a tense moment -- he has no idea how Ward will respond.

STEVEN
This is my baby...
(Ward says nothing)
This is the first time I've ever been able to touch my baby...
(Ward just stares)
She and Jessica are...I broke out of prison to protect them...my cab was impounded...I...

But Steven doesn't know what more to say. Finally, Ward digs into his pocket, pulls out his car keys and tosses them to Steven.

WARD
Get out.

STEVEN
Ward, thank you, I --

WARD
-- Just leave. When you get to where you're going, leave the car and mail me the keys and the address.

STEVEN
I'm not running away...

WARD
Goodbye, Steven.

Steven takes one more look at his child, brushes her hair with his broken fingers, then climbs out through the window, looking back in one last time.

STEVEN
Ward...I'm not running away.

But Ward just stares at him. Finally, Steven leaves.

47 **EXT. THE VORHEES HOUSE - DUSK** 47

That feeling of evil is even worse at magic hour. Steven drives up in Ward's car and steps out.

He hesitates a moment, then starts inside.

48 **INT. THE VORHEES HOUSE - FRONT HALLWAY - DUSK** 48

The last of the day's sunlight cuts across the floor through gaps where the walls are cracked. It is feeble light at best.

Steven opens the door as quietly as he can. He is frightened but determined. He walks across the dark hallway and to the closed door of another room.

He hesitates for just a moment... then flings open the door.

An ironing board falls out, landing on top of him. It frightens him badly.

After a beat, he gets the board back in and closes the door. He turns and starts into the dark depths of the house when he suddenly trips and we hear

A LOUD, CLATTERING SOUND!

At Steven's feet is the poker he attacked Josh with. He picks it up and looks cautiously around.

STEVEN
(quietly)
Josh...

No answer. He waits for a long beat and then continues to make his way into the house.

He comes to another door. He pushes it slowly open.

49 INT. VORHEES HOUSE - ROOM - NIGHT 49

Steven cautiously enters.

He sees the table on which the coroner shaved Josh. On the far side of the table, there is something vile -- the withered, lifeless remains of the coroner, all the life sucked out of him -- but from this distance, Steven can only see that it is something awful.

He sucks in all his strength and starts forward...

There is a CRACK OF WOOD!

The rotted floorboards at Steven's feet are giving way.

Steven moves quickly back against the wall by a small closet...

... the CRACKING STOPS. A beat.

From outside, he hears the SOUND of footsteps. Then the SOUND of the FRONT DOOR OPENING and then SLAMMING SHUT.

Panicked, Steven grabs for the handle of the broom closet. He opens the closet door, trying to be as quiet as possible.

The footsteps are outside the bedroom now.

At the last possible moment, Steven pulls open the closet door and backs into it, pulling the door behind him.

Suddenly, the floor beneath his feet gives way.

Steven is sucked into this splintered wooden mouth... trapped at the waist.

He just manages to stifle a scream as Robert Campbell comes in.

STEVEN'S POV

on Robert as he looks around the room. Robert shakes his head, looking slightly disappointed. After looking around for a few moments, he starts for the closet.

IN THE CLOSET

Steven's eyes open wide -- he's about to be caught. Suddenly, just as Robert's about to open the closet door, his MOBILE PHONE RINGS. Campbell answers.

CAMPBELL
Yeah... Yeah, Reggie... I'm there now.

Robert listens, looks around.

CAMPBELL
Yeah, it'll work, but we're going to have to "dress" it. Maybe we can put a few body parts in a refrigerator...
(listening - a beat)
I don't know. Talk to Harry in props. You know what we're going for... "Twisted Secrets of the Vorhees House Revealed..."

IN THE CLOSET

Steven tries to quietly free himself from this trap... but now he stops to listen to Campbell and watch him through the slight crack in the door.

ON CAMPBELL

as he looks around the room.

CAMPBELL
Also, have him do us up some kind of family tree...
(a beat - listening)
Yeah, write this down. Ann Vorhees marries Will Taylor...leads to Diane Taylor. She marries George Kimble...leads to Jessica Kimble.

ON STEVEN

as he registers this bit of deeply disturbing news.

ON CAMPBELL

continuing...enjoying his own cynicism...

CAMPBELL
Jesus, I don't know -- she's at home crying or something. Her fucking mother was just murdered for Christ's sake...

(a beat -
listening)
Sure she'll give us permission to shoot here...I just need another day or two...

He's turned away from the closet now, his back to a set of French doors.

CAMPBELL
Oh, on that family tree you also want to add, after Jessica, Stephanie Kimble...yeah, the kid...

ON STEVEN

as he registers this as well.

ON CAMPBELL

turning to the French doors. He tries to open them. They're stuck. He turns away...then smiles.

CAMPBELL
Oh, you heard about that, did you? Yeah, I thought it was a nice touch too -- "Body of Slain Vorhees Woman Stolen From Morgue..."
(listening)
Where'd I put it? Hey, c'mon, Reggie, you know me -- would I do something that disgusting just for the sake of a story...

A beat, then Campbell LAUGHS LOUDLY. Suddenly...

JOSH/JASON BURSTS THROUGH THE FRENCH DOORS! Wood and glass SPLINTER in his wake.

Campbell doesn't even have time to scream.

Josh/Jason hits him so violently that he is thrown across the room. The phone drops from his hands as he crashes against the table.

ON CAMPBELL

struggling to his feet just as Josh/Jason reaches him.

He grabs Campbell, throws him onto the surgical table then begins to strap him into place.

ON STEVEN

struggling to pull himself free of the closet.

ON CAMPBELL

Struggling. Whimpering. Pleading.

CAMPBELL
My God... please... I'll give you anything...

Josh/Jason ignores this. He continues to strap Campbell into place. On his face, large sores have begun to fester. They are just like the ones we saw on the Coroner's face.

ON STEVEN

struggling to break free.

HIS POV

The bullet wound Josh received from Diana is clearly visible.

POV MOVES

to an old, cracked mirror.

In the mirror he sees not the injured, sore-infested Josh, but Jason Vorhees! Jason's hockey mask seems almost to glow in the dark room.

ON STEVEN

having seen this twice now, he knows that what he is seeing is real.

ON JOSH/JASON

as he leans down towards Campbell, his mouth opening wide.

Campbell tries to scream but his scream is muffled as Josh/Jason leans in and kisses him full on the mouth!

A beat. Campbell's body tenses. He shudders. Blood trickles from the corner of his mouth.

ON STEVEN

watching in horror.

ON JOSH/JASON

kissing Campbell.

CAMPBELL'S NECK

has turned blood red...it bulges now as something forces its way inside him.

ON JOSH

as, for just a moment, the evil inside him is gone and in its place is a look of shock and horror...then no look at all. Josh is dead.

ON STEVEN

using all his strength to pull himself up out of the hole in the floor.

He grabs at something behind him in the closet for support and pulls Diana's lifeless, bloody corpse down on top of him, barely managing to stifle a SCREAM.

STEVEN
(whispering in shock)
Diana...

ON THE TABLE

Campbell's eyes open...and we see the cold, dark pits of evil we have come to recognize as the sign of Jason's transmigration.

He sits up, easily breaking the straps that bind him to the table. He turns and looks towards the closet! Has he heard something?

He walks right up to the closet door.

INSIDE THE CLOSET

Steven struggles under Diana's corpse. Now, aware that Campbell is right outside the door, he stops moving.

ON CAMPBELL/JASON

standing just outside the closet door, waiting...

IN THE CLOSET

Steven hangs onto the splintering wood of the hole by his fingers, Diana's corpse pressing down on him.

ON CAMPBELL/JASON

finally turning away and leaving the room.

ON STEVEN

who can't hold on any longer. He lets go and slips into the dark basement, Diana's body crashing down on top of him.

50 **EXT. VORHEES HOUSE - NIGHT** 50

Campbell/Jason comes out of the house and, with purpose, moves away.

51 **INT. DIANA'S HOUSE - SHOWER - NIGHT** 51

ON JESSICA

as she showers. She shampoos her hair...then suddenly STARTS TO CRY.

MATCH CUT TO:

52 **INT. DIANA'S HOUSE SHOWER FLASHBACK NIGHT** 52

THE SAME SHOWER

only now it's many years ago and we see a SIX-YEAR OLD JESSICA getting her hair shampooed by DIANA. They're both being playful, having fun.

DIANA & JESSICA
(singing)
Forget your troubles/
C'mon, get happy/
You're gonna chase all the blues away!

OVER THIS

We hear adult Jessica HUMMING THE SONG.

MATCH CUT TO:

53 **INT. DIANA'S HOUSE SHOWER NIGHT** 53

As Jessica continues showering and HUMMING.

Suddenly, the lights go out.

JESSICA
Shit. Robert?! ROBERT?!

No answer. Jessica turns off the shower, steps out, quickly towels off and throws on a loose-fitting knee-length T-shirt. She opens the bathroom door to reveal that in

54 **INT. DIANA'S HOUSE BEDROOM NIGHT** 54

the bedroom is pitch black as well.

She walks in. Moonlight pokes through the slatted blinds revealing a bed and a bureau. Jessica fumbles her way to the door and steps into

55 **INT. DIANA'S HOUSE STAIRWELL NIGHT** 55

CLOSE ON JESSICA

as she moves down the stairs, her eyes slowly adjusting to the darkness.

Suddenly, she smacks into a small table, knocking off a vase that SHATTERS ON THE FLOOR.

JESSICA
Dammit!

POV OF STALKER FROM THE KITCHEN

as Jessica makes her way around the broken glass, YELPING as an unseen shard pierces her skin.

Using the wall as a guide, Jessica makes her way into

56 **INT. DIANA'S HOUSE LIVING ROOM NIGHT** 56

She walks across the open living room towards the door on the other side, completely exposed, trailing blood from her cut foot.

She opens up a drawer and pulls out the service revolver her mother shot Josh with.

Then, gun in hand, she tentatively reaches out her hand to grab the doorknob, turns it, then

FLINGS THE DOOR OPEN

Blackness. Jessica enters.

57 **INT. DIANA'S HOUSE GARAGE NIGHT** 57

Jessica walks to the car parked inside, opens the door, and stretches across to the glove compartment -- her left hand accidentally grazing the hazard lights, activating them.

THROUGH THE WINDOWSHIELD

we see the garage intermittently lit up with the red bursts of the hazard lights, revealing

ROBERT/JASON

standing in the garage by the circuit breaker box.

Another moment of darkness. Another flash.

Campbell/Jason is no longer there!

IN THE CAR

Jessica pulls a flashlight from the glove compartment then turns off the hazard lights.

THE GARAGE DESCENDS INTO BLACKNESS

Jessica leans out of the car and snaps on the flashlight to reveal

ROBERT/JASON STANDING RIGHT BESIDE HER

Instinctively, she SCREAMS and instantly whips the revolver up at his face, about to shoot when...

JESSICA
Oh, shit! Robert, you scared the hell out of me! Where've you been?

Jessica lowers the gun.

Robert/Jason, not answering, firmly plants his hands on either side of Jessica's head and leans in towards her. It almost looks like he's about to kiss her...but Jessica senses something's a little off.

JESSICA (CONT'D)
Robert?

He doesn't let her go...just moves her lips slowly towards his own.

JESSICA
(more firmly)
Robert?!

He isn't going to be stopped. Suddenly,

THE SIDE DOOR OF THE GARAGE

is kicked open. Steven stands there. Behind him, out the door, we can see his cab.

Steven reaches out and grabs Jessica. She drops the flashlight.

It shatters on the ground and the garage goes black. We can hear SCUFFLING SOUNDS.

58 **EXT. DIANA'S HOUSE - FRONT LAWN - NIGHT** 58

Steven drags Jessica towards his cab. She kicks angrily at him, struggling.

He manages to throw her inside. Then he turns.

CAMPBELL/JASON

is coming after them across the lawn.

59 **INT. THE CAB/EXT. DIANA'S HOUSE - NIGHT** 59

as Steven leaps in and slams the door.

Jessica beats at him with her fists and he has to hold her back with one arm while he tries to start the cab. The engine turns over and...

CAMPBELL/JASON'S FIST

smashes through the driver's window. His hand closes around Steven's throat, even as Steven throws the cab into reverse and screeches back out of the driveway!

CAMPBELL/JASON

tries to hang on. Grabbing first to the broken window and then to the side mirror.

Steven manages to turn, skidding the cab out onto the blacktop and throwing Campbell/Jason off the car and into the street.

THROUGH THE WINDSHIELD

He stands, then begins to move towards the car.

ON JESSICA

thrown back against the seat. Now she sits up, just in time to see

STEVEN

as he hits the gas and plows straight into Campbell/Jason. Jessica SCREAMS as there is a sickening THUD and then the cab's heavy wheels crush their way over Campbell/Jason's body.

JESSICA
Oh God! Oh no!

Steven SCREECHES the cab away from the house, leaving Campbell/Jason obviously crushed and dead on the street.

CUT TO:

60 **EXT. BACK ROAD - NIGHT** 60

As the cab whips by.

61 **INT. STEVEN'S CAB ON ROAD NIGHT** 61

Jessica tries to claw her way out of the cab while Steven desperately holds her back, causing the cab to fishtail all over the road until Steven finally manages to bring the cab to a stop.

STEVEN

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62 **INT. STEVEN'S CAB ON BACK ROAD NIGHT** 62

Steven leaps on top of Jessica, straddling her, pressing her shoulders back against the car seat. She stares up at him, rigid with fear, wincing in pain from his pressure on her shoulders.

STEVEN
Alright, listen to me!

(takes a breath)
You think I just killed Robert, don't you? No way he could have lived through that, right?! I mean, I just ran right the fuck over the guy!

JESSICA
Steven --

STEVEN
-- Just tell me if I killed him or not!

JESSICA
Yes. You killed him.

STEVEN
Wrong. I have news for you -- he's not dead...and that wasn't Robert.

She stares at him incredulously.

STEVEN (CONT'D)
Jessica...I didn't kill your mother. I don't know what they told you, but I didn't do it. Yesterday Josh, or someone that looked like him, killed her; that was after she blew off the back of his head. I stabbed him with a poker, straight through the heart and the son-of-a-bitch still lived! Today I saw him at the Old Voorhees place.

JESSICA
(alarmed)
What were you doing there?

STEVEN
Trying to find out the connection between you and Jason Voorhees.
(a beat)
Your cousin.

Jessica's eyes widen.

STEVEN
There's a lot of things you've been hiding from me, Jessica.

Steven takes a breath, then looks her directly in the eye.

STEVEN
Why didn't you tell me about the baby?

JESSICA
I did. I told you I was pregnant and you said you weren't ready to be a father.

STEVEN
But then you lied to me! You told me you had a miscarriage.

JESSICA
Maybe you weren't ready to be a father, but I was ready to be a mother...and I tried to give us what we both wanted.

Steven tries to digest this, tries to assign blame, finds he can't, then...

STEVEN
Is it a boy or a girl?

JESSICA
A girl.

He smiles.

STEVEN
What's her name?

JESSICA
Stephanie.

STEVEN
(he likes it)
Stephanie...

JESSICA
Steven, please, just let me go.

STEVEN
Jessica, you and the baby are in a lot of danger. I have a plan...but you're gonna have to trust me. I'll do what I can to make things alright.

JESSICA
No you won't, Steven. You never have.

STEVEN
I won't leave you this time.

JESSICA
You will, Steven.

STEVEN
I won't. I promise.

They look each other in the eyes -- it's a contest of wills. Who's telling the truth here? Who's to be trusted? Finally:

STEVEN (CONT'D)
Please, Jessica -- let's go get the baby.

She takes a deep breath. This is maybe the most courageous thing she's ever said.

JESSICA
Okay.

A beat, then

JESSICA PUNCHES STEVEN IN THE BALLS!

STEVEN
Arrgghh!!

JESSICA
You fucking psycho! You killed my mother -- you think I would let you near my baby!

As Steven holds himself in excruciating pain, Jessica slams his head against the dash, then opens the door and pushes him outside the cab.

63 EXT. THE DIRT ROAD - NIGHT **63**

Steven tries to stand, but he can't.

64 INT. THE CAB - NIGHT **64**

Jessica tries frantically to start the cab. The engine won't turn over.

JESSICA
Come on, dammit! Start!

Suddenly Steven leaps up against the window! Jessica jumps back.

STEVEN
Please Jess... please...

She tries the ignition again, desperate. This time, the car starts.

65 **EXT. DIRT ROAD - NIGHT** 65

Steven tries to hold on to the door handle as Jessica peels away. He is thrown to the ground.

He looks up in pain to see the cab drive back down onto the main road. His face is full of pain and frustration.

CUT TO:

66 **INT. SHERIFF'S OFFICE - NIGHT** 66

Jessica bursts in, startling Landis who's behind his desk, doing some paper work.

JESSICA
Ed... I just left Steven out on lake road. He killed Robert...

Landis stands, comes over to her.

LANDIS
Hey... slow down. Are you all right?

JESSICA
He ran Robert over... we were at my mother's...

LANDIS
Did he hurt you?

JESSICA
Not me -- Robert! HE KILLED ROBERT!

LANDIS
Okay. Don't worry -- you're safe now. We'll get him.

CUT TO:

67 **EXT. BACK ROAD - NIGHT** 67

Steven is struggling back down to the road. Suddenly he is bathed in headlights. He freezes...a sheriff's car. Too tired to fight, he raises his hands.

STEVEN
Don't shoot.

Randy steps out of the car.

Steven, relaxing, drops his hands as his friend approaches.

STEVEN
God am I glad it's you...

Randy, without warning, lashes out and hits Steven full force on the jaw!

Steven falls backwards onto the road. He rubs his jaw.

RANDY
You son of a bitch!

STEVEN
Oh, fuck this...

He jumps up and slams into Randy's stomach, knocking Randy

OVER THE HOOD OF THE CAR

and onto the ground, doubled over.

RANDY
Goddamn, you hit hard.

STEVEN
You okay?

Randy nods, then

CRACKS STEVEN ACROSS THE JAW

Steven flies back against the car, hitting his head on the bumper.

Randy stands.

RANDY
Now get in the fucking car!

STEVEN
You get in the fucking car!

RANDY
You gonna make me cuff you?!

STEVEN
What makes you think you could?

RANDY
I got a gun!

Draws his gun.

STEVEN
Fuck that! So do I!

He draws his gun.

RANDY
You gonna shoot me?! You gonna fuckin' shoot me?! Is that what you're gonna do?!

STEVEN
If I have to!

RANDY
Then shoot, you fuck!

He throws his gun down and slaps his chest, slowly walking up to Steven.

RANDY
C'mon, you're so tough, shoot me -- we've only been best friends since we were kids you stupid fuck!

STEVEN
I'm not going to jail!

RANDY
Then you better kill me now, because I'm takin' you!

STEVEN
You wanna fuckin' die?!

RANDY
You're goin'!

STEVEN
You wanna fuckin' die?!!

RANDY
Hands on the car!

Suddenly Steven SHOOTS, barely missing Randy's head.

RANDY
MotherFUCK! You're crazy! You have gone utterly fucking crazy!

STEVEN
You think that's crazy?! That's not crazy!! You haven't even begun to see crazy!! Now where's Jessica?!

RANDY
At the station.

STEVEN
And Robert?

RANDY
I don't know. We sent an ambulance to Diana's house but by the time it arrived, he was gone.

ON STEVEN

registering that bit of news. Finally:

STEVEN
C'mon.

RANDY
C'mon, where?

CUT TO:

68 INT. SHERIFF'S OFFICE - NIGHT 68

Landis hangs up the phone. He turns to Jessica, who stands in front of OFFICER RYAN -- a cop in her early-thirties.

LANDIS
Randy just picked Steven up -- he's bringing him in. Follow Officer Ryan, she'll give you some clothes.

JESSICA
Okay.

OFFICER RYAN
This way, honey. Unfortunately, all we have are cop uniforms.

JESSICA
Anything is fine.

OFFICER RYAN
Don't say that till you've seen them.

Officer Ryan smiles. Jessica smiles back and follows her into the adjoining locker room as

69 **INT. POLICE STATION - MAIN ROOM - NIGHT** 69

The door bursts open and Robert/Jason enters -- his clothes bloody and torn, his face covered in sores. He makes a beeline across the office, past the THREE COPS that are currently working.

COP 1
Sir? Excuse me, sir?

With one sweep of his arm, Robert/Jason bats Cop 1 across the room to smack solidly into the far wall, then he continues on through, never breaking stride.

70 **INT. POLICE STATION - BULLPEN - NIGHT** 70

Jessica is putting on some clothes with the help of Officer Ryan when Robert/Jason bursts through the door.

JESSICA
My God, Robert?!

Without saying a word, Robert/Jason storms towards her. It's clear from his manner that nothing good will happen if he gets to her.

Officer Ryan steps between them, reaching for her gun.

OFFICER RYAN
Hold it. Hold it!

But Robert/Jason doesn't stop. He grabs her by the back of the head and slams her headfirst into the lockers, killing her.

71 **INT. SHERIFF'S OFFICE - NIGHT** 71

Through his window, Landis sees this and immediately leaps up, running into

72 **INT. POLICE STATION - BULLPEN - NIGHT** 72

Drawing his gun, he approaches Robert/Jason who has grabbed Jessica and slammed her head back against the lockers. Robert/Jason's mouth is open wide and the black thing inside is worming towards Jessica's lips.

SHERIFF
Stop right there!

Robert/Jason suddenly whirls, driving the palm of his hand up into Landis' nose, shattering it.

Landis drops like a stone -- it appears that the bone has gone into his brain, killing him.

IN THAT MOMENT

Jessica darts around Robert/Jason and runs to the hallway. Robert/Jason pursues her.

OMIT 73

74 **INT. POLICE STATION MAIN ROOM - NIGHT** 74

Randy and Steven (in cuffs) enter just as Jessica runs around the corner.

STEVEN
Jessica?!

JESSICA
Help!!

Suddenly, Robert/Jason leaps out behind her, grabs her by the hair and roughly jerks her backwards into the hallway behind him.

Seeing this, Steven expertly jumps his legs back through his arms that are cuffed behind him, then spins and grabs Randy's gun from his holster, accidently knocking Randy backward down the steps where he hits the bottom and lays unconscious.

75 **INT. HALLWAY IN POLICE STATION - NIGHT** 75

Steven rounds the corner to see Robert/Jason at the far end of the hallway.

STEVEN
(to Jessica)
Move!!

Jessica elbows Robert/Jason in the stomach and jumps out of the way, just as

STEVEN BLOWS A HOLE THROUGH ROBERT/JASON'S CHEST

with Randy's gun. Robert/Jason stumbles back far enough for Jessica to run to Steven's side. Steven starts

PUMPING BULLETS INTO ROBERT/JASON

who is knocked back by them, but not knocked down. Finally, a bullet hits Robert/Jason's forehead right between his eyes.

Robert/Jason drops to the floor.

The two of them race out towards the main room of the police station, passing the three cops from the main station room. As they run:

JESSICA
I have to get my baby!

STEVEN
Our baby!

JESSICA
Aren't you the loving father all of a sudden -- c'mon!

STEVEN
I could go faster if a certain person hadn't punched me in the balls.

JESSICA
You're a tough guy. You can take it.

They exit the station and we go

ON THE THREE COPS

as they run up Campbell/Jason who's lying, sprawled, his body riddled with bullets. They crouch down over his dead, bleeding body.

COP 2
Jesus Christ...

COP 3
(to cop 1)
Get an ambulance!

Suddenly, Campbell/Jason sits bolt upright and slams the heads of Cops 2 and 3 together, crushing their skulls. Robert/Jason then turns to look at Cop 1...who runs down the hall.

76 INT. JAIL CELL BLOCK - NIGHT 76

Cop 1 runs down the cell block in a frenzy when, suddenly, a hand snakes out between two cell bars, grabs Cop 1 by the face and cracks his head back into the bars.

Cop 1 drops.

ON DUKE

taking keys from the unconscious man and opening his cell door.

CUT TO:

77 **EXT. JOEY B.'S DINER - PARKING LOT - NIGHT** 77

As Steven and Jessica hurry towards the front, Steven tosses away his handcuffs, unlocked with Randy's keys.

78 **INT. JOEY B.'S DINER - NIGHT** 78

Steven and Jessica burst in. Vicki looks at her friend, startled.

JESSICA
Where's the baby...

VICKI
She's fine. She's in the back.
What's the problem?

But Steven and Jessica are already starting for the stockroom.

JOEY B. (OS)
Hold it right there.

Steven and Jessica turn to see Joey B. holding a huge Windmag handgun.

JOEY B. (CONT'D)
Don't move a fucking muscle --
either of you.

Jessica, ignoring her, moves towards the back. Joey B. steps in front of her.

JOEY B. (CONT'D)
<u>Either</u> of you.
(to Shelby)
Call the station.

SHELBY
(on phone)
I'm doin' it, I'm doin' it...

The PHONE RINGS, then suddenly the line goes dead. Shelby hangs up.

JOEY B.
Well?

SHELBY
I don't know. It doesn't sound good.

JOEY B.
Son-of-a-bitch -- Ward, see what the hell's going on at the station!

STEVEN
No, don't let him go there! He'll get killed!

JOEY B.
Go on.

WARD
Hey, ma, he said --

JOEY B.
-- Ward!

Shelby tosses him a smaller handgun from behind the counter.

SHELBY
There you go, son -- just in case.

Ward SIGHS, then exits.

CUT TO:

79 **EXT. POLICE STATION - NIGHT** 79

to see Robert/Jason, bloody, bullet-ridden, as he bursts through the Police Station door, walking towards the diner.

80 **EXT. DINER PARKING LOT NIGHT** 80

Ward steps out of the diner and starts walking across the dark parking lot towards the police station when he spots Robert/Jason coming towards him.

WARD
What the hell happened to you?

Robert/Jason keeps approaching. Unsure, Ward raises his gun.

WARD (CONT'D)
Just hold on.

Robert/Jason keeps moving. Ward moves into his path.

WARD (CONT'D)
Stop! I mean it!

Robert/Jason reaches for Ward's gun. Ward fires and causes the back of Robert/Jason's hand to EXPLODE as the bullet shears through his palm.

Robert/Jason continues moving his hand forward, causing the muzzle of the gun to press through his gaping palm until Robert/Jason's hand reaches Ward's hand around the grip.

Robert/Jason squeezes, breaking Ward's fingers with LOUD CRACKS. Ward SCREAMS and tries to throw a punch with his left hand but Robert/Jason grabs his fist and twists it until Ward's wrist breaks and pops up through the skin. Ward SHRIEKS IN PAIN and we

CUT TO:

81 INT. DINER - NIGHT 81

To catch Jessica, Steven and Joey B. in MID-SHOUTING MATCH.

JESSICA
Joey, please! Just let us get the baby and go!

JOEY B.
What're you doin' with this fuckin' felon?!

STEVEN
Joey B. --

Jessica suddenly lunges towards Joey B's gun arm and pushes it up towards the ceiling just as Joey B. shoots.

The bullet hits the diner light switcher box, causing the lights to go out. Suddenly, the BABY STARTS CRYING IN THE OTHER ROOM.

At the sound of the baby's voice, Jessica turns towards the back when, suddenly, Robert/Jason bursts through the front door, looking around wildly.

HIS POV

He spots Jessica and moves towards her, fast, as she grabs Steven and runs behind the counter.

ON JOEY B.

as she aims her Windmag at Robert/Jason and fires -- blowing away a chunk of Robert/Jason's chest.

Robert/Jason keeps moving, closing in on Shelby.

JOEY B.
Shel!

Joey B. tosses the Windmag into Shelby's waiting grasp. Shelby turns and fires at Robert/Jason who's almost upon him. Robert/Jason's shoulder explodes in a spray of blood, allowing Shelby to dive over the counter and out of immediate danger.

BEHIND THE COUNTER

Steven and Jess, crouched low, move quickly towards the kitchen door and disappear through it.

ON ROBERT/JASON

as he sees Steven and Jessica through the swinging kitchen door and heads towards it, flinging Joey B. out of his way and entering

82 **INT. DINER KITCHEN NIGHT** 82

Robert/Jason moves towards Steven and Jessica -- who are headed down the hallway towards the back room, inadvertently passing the door to the stockroom where the baby actually is.

ROBERT/JASON'S POV

swiveling to follow Steven and Jessica. Suddenly, Shelby swings a butcher knife towards camera.

REVERSE ANGLE

to see Robert/Jason's neck with the butcher knife embedded in it. Robert/Jason tears it loose and grabs the back of Shelby's head, slamming him face first into the deep fryer.

Shelby spasms wildly and we go

CLOSE ON JOEY B.

watching her husband get killed.

JOEY B.
You Mother Fuck!

Robert/Jason pulls Shelby out of the deep fry and tosses his limp body onto the hot grill. Joey B. picks up the butcher knife Shelby used and starts walking towards Robert/Jason.

JOEY B. (CONT'D)
Get away from him you piece of shit skull-fucked yellow douchebag!! You stupid, cock-sucking, kid-killing, yellow pussy son-of-a-bitch, FUCK --

Suddenly, with one punch, Robert/Jason caves in the front of Joey B.'s face.

Joey B. WHISPERS ONE LAST WORD.

JOEY B. (CONT'D)
-- you...

Then drops to the floor, dead.

Robert/Jason's head snaps and he heads towards the room where Jessica and Steven are.

82A INT. BACK ROOM OF DINER - NIGHT **82A**

Jessica and Steven look through the back room, frantically trying to find the baby.

STEVEN
Hurry up!

JESSICA
I don't know where she is!

Suddenly, Robert/Jason's arm bursts through the wall and grabs Jessica. She SHRIEKS and Robert/Jason drags her back towards the wall as Steven rushes over and tries to pry his arm off her as we

CUT TO:

83 INT. DINER - HALLWAY - NIGHT **83**

Robert/Jason begins to drag Jessica through the wall when, suddenly, Vicki runs in and skewers Robert/Jason with a three-foot long barbeque skewer.

CLOSE ON ROBERT/JASON'S TORSO

to see that the skewer goes all the way through him. Robert/Jason lets go of Jessica and turns to face Vicki. She tries to run when his hand shoots out, grabs her and jerks her against him to skewer her on the same skewer.

Vicki GASPS IN PAIN then, with her last ounce of strength, says:

VICKI
Go to Hell.

She spits blood into Robert/Jason's face. A beat, then Robert/Jason grabs the sides of Vicki's head and crushes as Steven and Jessica run in.

STEVEN
NO!

Pushing forward, Robert/Jason peels he and Vicki off the skewer, then staggers forward -- a nightmare of bloody gashes, gunshot wounds and mortal cuts.

He turns...reels...takes a step towards Steven and Jessica, another step, then suddenly falls forward hitting the floor with a SOLID THUD -- directly in front of the door to the stockroom that leads to the baby.

OMIT 85

OMIT 86

Steven and Jessica watch a moment. SILENCE. Then Jessica rushes to Vicki.

ON VICKI

Face down, dead.

JESSICA
Oh, God, Vicki... Oh, no, please...

STEVEN
(very gently)
C'mon.

Steven reaches into Vicki's pocket and takes her keys. He hands them to Jessica.

STEVEN
I think the baby's in the stockroom -- get her and go to the car. I'm gonna look out front, see if anyone's alive..

JESSICA
Why isn't the baby crying, Steven? She should be crying...

STEVEN
Shhh...she's fine. She's fine.

Steven walks towards the front of the diner as Jessica heads to the stockroom.

ON ROBERT/JASON

laying dead, blocking the entrance to the stockroom.

ON JESSICA

as she cautiously steps over him. Mid-way through her step -- Robert/Jason's eyes snap open.

Jessica, sensing something is wrong, glances down, but Robert/Jason shuts his eyes just before she sees them.

She enters the room.

87 INT. DINER STOCKROOM NIGHT 87

JESSICA'S POV

approaching the edge of the makeshift crib -- made out of a cardboard box. She peers over the side.

The baby is gone.

JESSICA
Oh, my God, no...

She looks up to see an open window -- the drapes blowing in the nighttime breeze -- then looks back down, further into the crib. There's something in there -- a note.

She reads it, then tosses it down and, as she does, we

CUT TO:

87A INT. DINER - NIGHT 87A

Steven is kneeling beside a slain customer when we suddenly hear the SCREECH OF TIRES. He runs to

87B INT. DINER - STOCKROOM - NIGHT 87B

to see the empty crib and the open window. Steven looks down at the crib to see the note Jessica left behind. He picks it up.

ON THE NOTE

It reads: "I have what you want. Come to the Voorhees house. C.D."

ON STEVEN

STEVEN
Duke...

88 EXT. VORHEES HOUSE NIGHT 88

To see Jessica pull up in Vicki's truck. She gets out, looks at the house -- from inside we hear a BABY CRY. She enters.

CUT TO:

89 INT. VORHEES HOUSE FRONT HALLWAY NIGHT 89

As Steven and Jessica cautiously enter. The house is dark. We hear SCURRYING off in the distance. STRANGE CREAKING NOISES. They nervously make their way down the hall.

Suddenly, a CEILING BEAM CRASHES TO THE FLOOR directly in front of them. They SCREAM and leap backwards.

STEVEN (CONT'D)
damn...damn...

JESSICA
This house sucks.

Suddenly, from off in the distance, we HEAR A BABY CRY. They move towards it.

90 INT. DINER NIGHT 90

POV SHOT

as we MOVE THROUGH, surveying the death and destruction left by Robert's rampage...bodies, breakage, blood everywhere.

CONTINUE THROUGH SWINGING DOORS INTO

91 **INT. DINER KITCHEN NIGHT** 91

ON THE FLOOR

to see male legs in Sheriff's Dept. uniform pants walk in.

HIS POV

to see Shelby's charred body on the grill, then

PAN TO

Vicki's bloody remains on the floor.

ROBERT
(almost a whisper)
Help me...please...

POV WHIPS AROUND

to see Robert lying on the far side of the room...mutilated, bloody, at death's door. Too weak to even raise an arm, his head just barely lifts to beg mercy from the unseen visitor.

MOVE TOWARDS HIM

as he feebly beckons us closer...closer...trying to say something...a dying soul's final whisper. We lean in to hear what he's saying.

OVER THE POLICEMAN'S SHOULDER

as he leans into Robert. We see only his back and a hat -- his identity is a mystery. Suddenly,

ROBERT'S ARMS SHOOT UPWARD

to grab the back of the man's head, yanking him down for a kiss. We hear MUFFLED SCREAMS as we

CUT TO:

92 **INT. VORHEES HOUSE - ROOM - NIGHT** 92

ON STEVEN AND JESSICA

as they enter the room and react to what they see.

THEIR POV

Creighton Duke sits on the table, the baby naked beside him. In his hand is the dagger we saw him sharpening in his workshop.

DUKE
(to Steven)
Hello, kid.
(to Jessica)
Hello, my luv. We haven't been formally introduced -- my name is Creighton Duke.

STEVEN
You wanna tell me what the fuck you think you're doing, grabbing my baby, bringing her here...

DUKE
Your baby? Aren't you the loving father all of a sudden?

STEVEN
Fuck you.

Steven quickly walks towards the baby but, quick as a flash, Duke places the Ritual Dagger right up to the baby's throat.

DUKE
Hold it.

Steven stops, tries a different tact:

STEVEN
Duke -- Campbell's dead. You'll never see your hundred grand...it's over. Just give us our baby.

DUKE
(ignoring this)
Ever been out on Crystal Lake? Nice romantic boat ride -- just you and your girl...

He looks at Jessica. So does Steven.

STEVEN
(after a beat)
Jessica never liked the lake.

DUKE
(a grim smile)
Can't say I blame her.

A long pause. You can hear every board in the house CREAK.

DUKE
The year after Jason drowned, I took Emily Adams out on that lake. Emily was the prettiest girl I'd ever seen. You could see summer nights in her eyes... I was going to marry Emily Adams...

He looks at Jessica, trying to make her understand... to make her picture this beautiful girl.

DUKE
It was March, 1960. We had a radio with us in the boat and the radio was playing only Elvis songs. They were playing "I Was the One" when the boat started to tip. At first I thought maybe we'd just run across a log, something like that...but then the boat was turned over and the two of us, me and Emily Adams, we were in the water.

He pauses now, seeing it all again.

ON STEVEN

as he looks at Jessica. They are beginning to see it too.

ON DUKE

having to pull the rest of the story out of himself. It hurts him that much. He TAKES A BREATH.

DUKE
When I came up for air, I saw Emily swimming towards me...I held out my hands to her...and then I saw <u>him</u>.
(a long beat)
He rose up out of the water and I saw him pull Emily down...

He can see it again now... and <u>what he did next still hurts him.</u>

DUKE
I swam as fast and as hard as I could until I reached the shore. I swam away while Jason Vorhees dragged the girl I was going to marry down to the bottom of the lake...and did whatever he did to her before she died.

Steven and Jessica are quiet, staring at Duke.

His voice has become choked with the emotion.

DUKE
Well, after that, I started to chase the killers...the psychopaths. I always did it for the money and most of the time with my life on the line. But behind all of them, behind every mindless, torturing maniac, there was always him...there was always Jason Vorhees who came up that day from the very bottom of the Lake to take my Emily Adams away from me.

He looks at Steven.

DUKE
It's not about the money anymore. They killed him eight times already. This is it. The ninth life of Jason Vorhees.
(leans closer)
Tonight -- we can get him. Tonight we can put an end to Jason...for all time.

A beat.

STEVEN
Fuck that! If you want to kill Jason, kill him yourself! You don't need her!

DUKE
Yes, I do.

Suddenly, Duke tosses the Ritual Dagger to Jessica.

ON THE RITUAL DAGGER

flying through the air. The instant her fingers close around it, the small, plain dagger becomes, in a flash, a gleaming, lethal weapon.

DUKE
He can only be reborn through a Vorhees...and only a Vorhees can kill him -- with that.

Duke and Jessica eye each other carefully. Suddenly, Steven moves towards the baby. The instant he does, Duke reaches behind him and pulls an old, weathered machete from a leather holster strapped to his back.

Steven stops.

DUKE
The boys at the FBI sent me this -- Jason's old machete.
(he smiles)
You know what's amazin'? Some day, yer gonna thank me fer this.

He walks towards the window.

DUKE
Now, when Jason shows up he'll have jumped into a new body -- the old one was almost destroyed. So --

Suddenly, the rotten floor beneath him gives way and he

FALLS INTO THE ROOT CELLAR BELOW

JESSICA
Duke!!

STEVEN
Shit!!

Steven moves to help Duke when, suddenly -- WHACK!! The butt of a gun enters frame behind him and cracks him in the back of the head.

Steven collapses.

Jessica spins around to see

THE SHERIFF STANDING IN THE DOORWAY

his face bloody and swollen. She SCREAMS...then backs towards the baby, holding the dagger in front of her.

JESSICA
Ed. Is it really you?

SHERIFF
Of course.

He steps towards her.

JESSICA
Stay there!

There is a tense moment -- they both size each other up.

SHERIFF
(softly, reassuring)
Jessica, give me the knife.

JESSICA
No...

SHERIFF
I'll protect you.

JESSICA
No, you --

Suddenly, the Sheriff

LUNGES AT HER

As he does,

JESSICA SWINGS THE DAGGER

but he catches her arm just before she plunges it into him.

JESSICA
You fucker!

From offscreen, we hear a

GUN BEING COCKED

Jessica and the Sheriff turn to see

RANDY STANDING IN THE DOORWAY

with his gun drawn. The Sheriff lets go of Jessica's arm and backs away from her. He points to Randy's gun.

SHERIFF
Put that down.

Randy ignores him and looks down into the hole that Duke fell through.

93 INT. VORHEES HOUSE - ROOT CELLAR - NIGHT 93

RANDY'S POV

Duke is no longer there -- he's crawled into the darkness of the root cellar.

94 INT. VORHEES HOUSE RITUAL ROOM NIGHT 94

Jessica, standing beside her baby midway between the Sheriff and Randy glances at them both -- is one of them Jason? Which one?

SHERIFF
Jessica...give me the knife.

JESSICA
Which one of you is Jason?

RANDY
No one is.

they both begin to slowly

MOVE IN ON HER

JESSICA
Oh, shit...oh, no...

She looks back and forth between them, undecided.

JESSICA'S POV ON THE SHERIFF

The loving, gruff man who might have been her stepfather.

HER POV TURNS TO SEE RANDY

Steven's best friend, just a few steps away.

they both close in when, suddenly, the

SHERIFF LEAPS AT HER

and she spins towards him, bringing down the dagger,

PLUNGING IT INTO THE SHERIFF'S STOMACH

SHERIFF
Ahhh!

JESSICA'S POV

in the Sheriff's mirrored sunglasses. In them, we can see a reflection of Jessica but, behind her where Randy stands, we see

JASON VORHEES

in his place.

JESSICA
Oh, God...

The Sheriff yanks the Ritual Dagger from his stomach and flings it away

UNDERNEATH A LARGE, LOW ARMOIRE

where it lies just out of reach.

JESSICA (CONT'D)
Shit!

Jessica spins around to look directly at

RANDY/JASON BESIDE HER BABY

Randy/Jason's mouth yawns wide and

THE BLACK MAGGOTY HELLBABY CRAWLS

from between his lips.

ON STEVEN

coming to, seeing the situation.

ON RANDY/JASON

as he leans his head down towards the

OPEN MOUTH OF JESSICA AND STEVEN'S BABY

JESSICA
(completely bugging out)
NOOOO!!!!

She tries to run towards Randy/Jason but the Sheriff, bloody and dying, grabs her and drags her to the floor.

SHERIFF
Help...

JESSICA
Let me go!!

ON RANDY/JASON AND THE BABY

as the Hellbaby touches the baby's lips.

ON STEVEN

spotting Jason's old machete. He grabs it then, leaping up, with a powerful swing he

HACKS OFF RANDY/JASON'S HEAD

just before the Hellbaby can transfer into the baby.

ON RANDY/JASON'S DECAPITATED HEAD

to see the Hellbaby crawl out of the severed neck and immediately try to

SCUTTLE UP THE TABLE

to get into the baby's mouth. But just before it can get there,

STEVEN GRABS THE THING AND WHIPS IT INTO A CORNER

where it disappears into the shadows. We hear it SCRABBLING in the darkness, darting around the room.

ON STEVEN AND JESSICA

looking around wildly -- where is it? Suddenly, it

LEAPS AT JESSICA FROM A DARK CORNER

grabbing her by the face, trying to enter her mouth. She rips it off her and

FLINGS IT INTO ANOTHER DARK CORNER

where we can hear its BONES CREAKING -- but we cannot see it.

ON STEVEN AND JESSICA

as they squint fearfully into the darkness -- what's happening? A beat, then we go

ON THE THING

growing, maturing as it crawls out into the open. From the waist up, it resembles a demonic, deformed man but, from the waist down, it has the body of a ten-foot black maggot. Propelled by it's tail, it uses its razor-sharp fingers to quickly claw itself across the floor

TOWARDS JESSICA

Steven leaps in its way. The thing rears up to grab Steven but the movement causes the floorboards underneath it to give way and it

CRASHES TO THE FLOOR OF THE ROOT CELLAR

just as Creighton Duke flips open the trap door in the floor and

CLIMBS OUT OF THE ROOT CELLAR

up into the Ritual Room with Steven and Jessica, his right leg fractured -- swollen and bloody.

DUKE
Where's the dagger?

JESSICA
Under the dresser!

DUKE
Well get it!

Suddenly, from down in the cellar, we hear HIDEOUS SOUNDS...sounds so terrible that everyone freezes.

JESSICA
My God...what is it doing down there?

DUKE
Don't know...I saw a body off in the distance...maybe it's eating it.

ON STEVEN

as his face goes white with a horrible realization -- he knows who's body is down there. He looks at Duke, hating to have to ask what he is about to ask.

STEVEN
Duke, that part about being reborn through a Vorhees woman?

Duke looks at him and nods.

STEVEN
Does it have to be a living woman?

DUKE
(shakes his head)
That's why I was trying to steal Diana's body...so he couldn't get to it.

Suddenly, the SICKENING SOUND stops.

STEVEN
Oh, shit...

DUKE
What?

STEVEN
I know where her body was...

Steven nods towards the basement.

DUKE
Holy mother a' God...

ON STEVEN

staring, waiting...

ON JESSICA

scared shitless -- what's going on down there?

ON THE HOLE

blackness, quiet...

WIDE ON THE ROOM

as Steven and Jessica carefully move around, looking at the floor -- where is that thing?

A beat...

Then another...

Then...suddenly...

JASON VORHEES, HOCKEY MASK IN PLACE, EXPLODES UP FROM THE ROOT CELLAR!!!

This is not a wierd maggoty thing, this is not a reflection in a mirror, this is not Jason in another body, this is

Jason Vorhees...

In the flesh...

In his old body and mad as Hell!

STEVEN
We are in big trouble...

DUKE
(to Jessica)
Get the dagger!

Jessica dives for the dresser and reaches towards the dagger...but it's just out of reach.

Jason storms after her when we hear:

DUKE
Hey, you son-of-a-bitch, remember me?!

Jason stops, then slowly swivels his head to look back at Creighton Duke.

DUKE (CONT'D)
Ya' missed me once a long time ago, ya' think ya' can get me this time without fuckin' up?! My leg's broke, I can barely move, it shouldn't be too hard...even fer a yellow pissbag like you.

Jason slowly begins to advance on Duke.

DUKE (CONT'D)
(aside, to Steven)
Help Jessica!

Steven rushes over and tries to push the dresser to allow Jessica to get at the dagger as...

...Jason reaches down, grabs Duke by the collar, lifts him into the air with one arm and pulls him close -- nose to mask.

DUKE (CONT'D)
It's funny, but I feel kinda sad fer ya' -- in all this time ya' couldn't manage ta' kiss a weak little girl or even a baby. I hope ya' don't get a complex.

Jason wraps his arms around Duke and begins to crush him with unearthly strength.

DUKE (CONT'D)
I'll see ya' in Hell.

Then Duke begins SCREAMING as blood pours from his mouth and eyes.

ON JESSICA

still trying to get that dagger but she just can't reach it.

ON STEVEN

pushing, straining, but he can barely budge the dresser.

ON DUKE

now utterly crushed in Jason's arms. He drops to the floor and looks at Steven and Jessica.

DUKE
Give 'em one for Emily Adams...

Then he dies.

ON JASON

looking up to see Steven and Jessica's baby, laying helpless on the table.

He moves towards it.

ON STEVEN

seeing this. His face goes red with rage.

STEVEN
Get away from her, you fuck!!

In a blind rage, Steven rushes towards Jason, leaps into the air and, with all his strength, body tackles Jason, knocking the two of them out through the window in a spray of glass and into

95 **EXT. VORHEES BACKYARD - NIGHT** 95

They both land with a shattering crash. As Jason stands, Steven looks around frantically and spots an old rusty rake with hard-tipped points.

Steven grabs the rake and swings it at Jason with all his might as Jason stands.

The rake sticks in Jason's chest.

Jason looks at it, then rips it out.

Steven runs at Jason and body tackles him in the mid-section, knocking him back a couple steps but Jason uses Steven's momentum to flip Steven over his head through the air to land on top of an old, rusty jungle gym.

Jason spins around and heads for Steven as Steven climbs down into the cage-like jungle gym. Steven gets in just as Jason arrives.

STEVEN'S POV

to see jason outside the jungle gym, shooting his hand through the bars to snap at Steven's face. Steven barely manages to avoid the first few snaps. Jason then simply.

RIPS THE BARS OF THE JUNGLE GYM APART

to get at Steven as we

CUT TO:

96 **INT. VORHEES HOUSE - ROOM - NIGHT** 96

as Jessica's fingers finally touch the Ritual Dagger. The second she touches it, it once again instantly changes from plain and dull to sharp and lethal. She turns towards the window and we

CUT TO:

97 **EXT. VORHEES BACKYARD - NIGHT** 97

as Jason rips apart the bars of the jungle gym and grabs Steven -- who's trying to crawl out the other side -- by the legs.

Jason jerks Steven back through the bars, swings him around and flings him through the air into a clearing.

98 **EXT. CLEARING OUTSIDE VORHEES HOUSE - NIGHT** 98

Steven, completely battered, stands as Jason arrives.

Jason grabs Steven by the throat with both hands and lifts him into the air. Jason is just about to rip Steven's head off his body when Jessica suddenly

LEAPS OVER JASON'S BACK AND DRIVES THE RITUAL DAGGER INTO HIS HEART!

Jason immediately drops Steven and, from behind his mask, we hear a HELLISH SCREAM, a sound unlike any he's ever made.

ON STEVEN

as he grabs Jason by the shirt.

STEVEN
You twisted fuck!

he starts to slam his fist into Jason's mask over and over.

The mask begins to crack and from between the cracks, brilliant white light shoots out towards the heavens!

STEVEN
This is for Vicki!

He punches, the mask cracks, light shoots out.

STEVEN
For Joey B.!
(punch-crack)
Shelby!
(punch-crack)
Josh!
(punch-crack)
Randy!
(punch-crack)
The Sheriff!
(punch-crack)
And especially for Diana you goddamned monster!!

He slams his fist into the mask especially hard and pieces of it begin to fly off as light spears up into the sky.

STEVEN
GO!!
(punch, pieces fly)
TO!!
(another punch, more pieces fly)
HELLLLL!!!

The final punch to end all punches. The mask completely shatters and the light shooting from it is suddenly engulfed by a huge shaft of intense white light shooting down from the heavens.

WIDE ON JASON

bathed in light, flailing like an agonized wild animal.

The ground around him starts to ripple like water, lapping up higher and higher until the waves of land splash up on him and begin to pull him down.

Demonic figures climb up from the waves and grab at Jason who SHRIEKS IN AGONY. He fights them, twisting, turning.

Finally, he is overcome and the demons latch on and drag Jason straight into hell!!

ON STEVEN

who is having exactly the same problem -- the waves of land are trying to suck him under. Suddenly,

JASON LEAPS UP AND GRABS STEVEN

trying to pull him down, the same way that Young Jason pulled the last camper into Crystal Lake at the end of the original Friday.

Steven appears to be doomed when Jessica grabs his arm and hangs on, getting dragged closer and closer to the ground herself.

ON JASON

as more demons latch on and he is pulled down finally, irrevocably, into Hell.

ON STEVEN

laying on the ground, eyes closed, lifeless as the ground calms and the unearthly light fades into the night.

SILENCE

Then,

STEVEN WEARILY OPENS HIS EYES

Jessica kisses him. They hold each other for a long moment, hold each other as tight as they can.

Finally, from off in the distance, we HEAR A BABY CRY.

DISSOLVE TO:

99 EXT. WOODED STREET - DAWN **99**

JESSICA
Go on. She's had all her shots.

Steven nervously takes her.

STEVEN
Hi there, little guy. Rough night?

The baby STARTS TO CRY.

STEVEN
Okay, time to go back to mommy.

JESSICA
No, no -- you're her daddy, you quiet her down.

STEVEN
Shhh, sweetheart. Shhh. Don't cry. Mommy and daddy have been up slaughtering monsters all night -- they're very tired.

The baby CONTINUES TO CRY. Steven turns to Jessica.

STEVEN
I think she's broken.

JESSICA
(warningly)
Steven...

STEVEN
Okay, okay...

He leans down and WHISPERS SOMETHING IN THE BABY'S EAR. The baby IMMEDIATELY QUIETS. Jessica is amazed.

JESSICA
What'd you say to her?

STEVEN
None of your business.

JESSICA
No, really, what'd you say?

STEVEN
It's our secret.

JESSICA
Steven...

STEVEN
Ask her.

JESSICA
She's three months old. She can't talk yet.

STEVEN
So...wait a few years.

JESSICA
A few years, huh? You planning on being around that long?

STEVEN
Are you kidding me? I'm gonna be around so long you're gonna get sick of me.

JESSICA
I'm already sick of you.

Jessica smiles and gives him a kiss. Steven, holding the baby, puts his arm around her and, together, they walk off towards the rising sun -- a new family on this new day.